Vol I No. 1

Easter Greetings

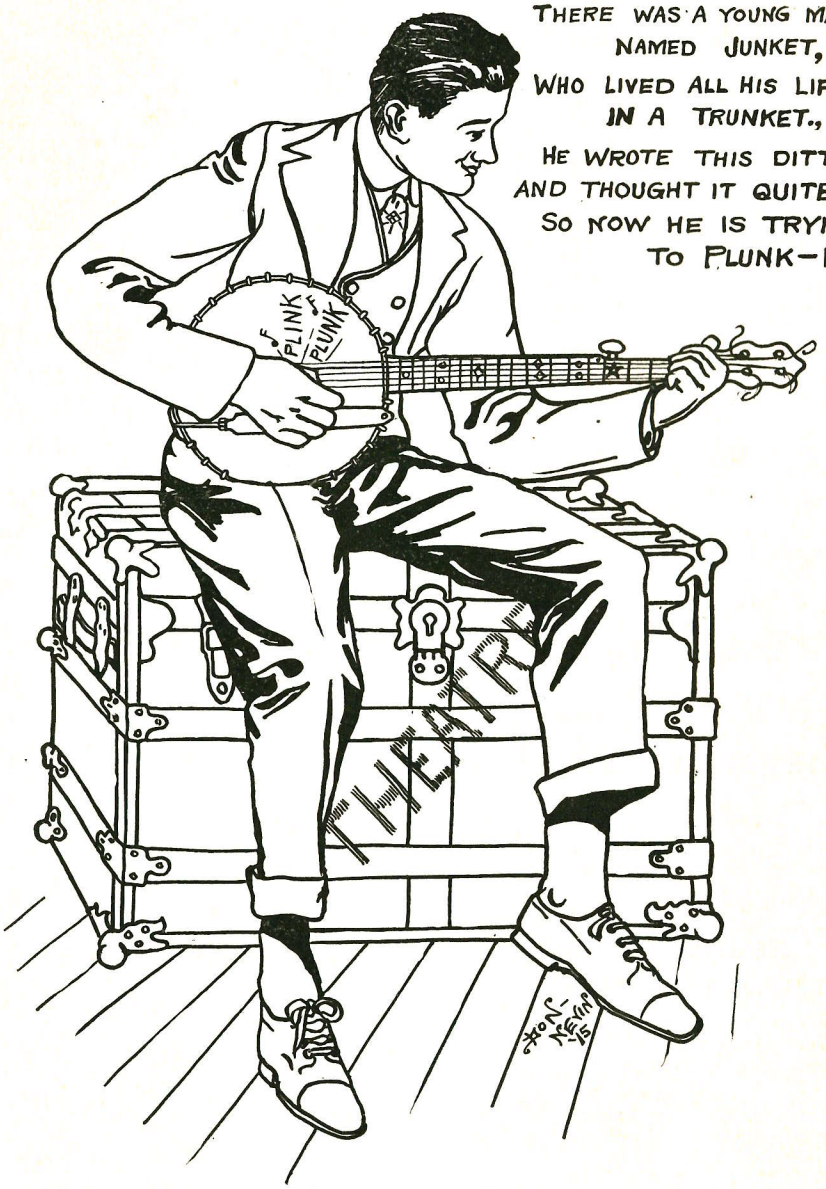
APRIL 1915. PRICE 10 CENTS

"The Banjoist."

A monthly magazine devoted to the interest of the
BANJO
MANDOLIN
GUITAR
VIOLIN

This is a sample of the new monthly Magazine, "The Banjoist" Hope you will like it. It will grow in size, as it grows in circulation.

PUBLISHED BY FRED BACON, PLANT BUILDING, NEW LONDON, CONN.



THERE WAS A YOUNG MAN
NAMED JUNKET,
WHO LIVED ALL HIS LIFE
IN A TRUNKET.,
HE WROTE THIS DITTY,
AND THOUGHT IT QUITE WITTY,
SO NOW HE IS TRYING
TO PLUNK-IT.

THE BANJOIST

A Monthly Magazine devoted to the interest of the
BANJO MANDOLIN GUITAR VIOLIN.

Published By

Fred Bacon, Plant Building, New London, Conn.

Admission as second class matter to New London, Conn., Post Office pending.

Vol. 1 APRIL 1915 No. 1

Fellow Students:

I wish to tell you in my own natural way, just why I am about to launch "THE BANJOIST."

For some time I have thought there was room for another magazine that contained good music and clever articles by the ablest in our profession, and I believe when you have read just what I intend giving you, in the twelve issues of this ***New Journal,*** which I shall devote exclusively to the Banjo, Mandolin, Guitar and Violin, you won't think that the price; one dollar is too much for the twelve numbers of "THE BANJOIST" even though it ***is*** less than one half the size of the other magazines.

I intend to publish "THE BANJOIST" monthly for one year, as a test. It all depends upon the support I receive from you, whether it continues longer. I believe it will be happily received.

You can gamble the music published for all the instruments will be worth playing, not one month, but ***every*** month.

There will be banjo selections published in both "A" and "C" notation.

Interesting and Instructive articles by those who know. Some good "Tips" on getting into vaudeville. "I have had years of experience in this line."

The proper care of Instruments, Portraits and sketches of famous, players and teachers. Clever short stories and items of interest from everywhere.

Thanking you in advance for your assistance in making this magazine a success. I am,

Sincerely yours,

FRED BACON

Mr. Thos. M. Gallagher.

The subject of this sketch Mr. T. M. Gallagher has been identified with the banjo, mandolin and guitar as a player, teacher and performer for over 25 years. Born in New Haven, Conn., at the age of fourteen he took up the study of the banjo from a boy chum by the name of George Austin. After about five years diligent practice and study, Mr. Gallagher took up the study of the guitar, and soon after the mandolin. Up to this time music had been just a hobby, but gradually instead of a side issue it became his profession. He has now taught successfully for about 21 years the three instruments, and has kept up with the times and in close touch with all the leading players, writers and their works. He has attained a high standard of musical knowledge. Has many pupils including a large following from Yale. For over 10 years Mr. Gallagher has been instructor at the Choate Boys' School at Wallingford Conn. He is happy in having two of the best fellows as coworkers in the same profession, namely, Mr. Cliff Austin, and Charles H. O'Connell.

While the writer was dining recently at the home of Mr. O'Connell, Mr O'Connell had nothing but the best to say of Mr. Gallagher, showing the good feeling that existed between them. Mr. Gallagher is very popular in New Haven, and when on the street is kept busy smiling and tipping his hat to both young and old.

THOS. M. GALLAGHER
NEW HAVEN, CONN.

PATRICIAN BELLE

WALTZ - - - - BY TED GOGGIN

Another hit that is bound to be played by a great many of the leading Mandolin Orchestras throughout the country. This Waltz is very easy and is an excellent teaching piece. Arranged in such a way that every instrument is working all of the time. As a banjo solo it is great. Prices 1st Mandolin, 1st Banjo .30 2nd Mandolin, Tenor Mandola, Mando-Cello, Guitar Acc., 2nd Banjo .20., Piano Acc. .40, 1-2 off. Send for our new issue blank, address Bacon-Goggin Pub. Co. 417 Union St. Schenectady, N.Y.

Practical Hints for the Banjoist.

You may have the best banjo in the world but if the head is all stretched out, or if it is strung with poor strings that are old and worn fuzzy, the tone will be dead and the instrument will not respond the same as it would if in proper condition. Put on a good new head at least once a year. Dont keep an old one on until it breaks. When you buy a new head send to some reliable banjo manufacturer and get the best. Ask for a head of medium and even thickness. A thin head gives a thin tone and will not keep hard like a heavier one.

Unless you have had years of experience in putting on a head, it is best to buy one already stretched on the flesh wire, ready to put on. When you buy a head this way it is stretched properly and you can go right to playing as soon as you put it on. It should be gradually drawn down by giving the nut on each straining hook one full turn a day for about a week. A good banjo head will stand tightening as hard as a board if pulled down gradually. Make a small pencil mark on the head of the banjo just where your bridge should set. It must be the exact distance from the 12th fret, that the nut (over which strings are drawn) is from the 12th fret. In other words the 12th fret should be exactly in the center, between the nut and the bridge. String your banjo with good strings and buy from those who make a specialty of handling the best. Keep your banjo strung up all the while and do not loosen the strings or lower your bridge when you are through playing They are not nearly as apt to break as they are by constantly loosening and tightening them. Carry a small piece of o o o sandpaper, a little larger than a postage stamp, fold in the center, and when your strings (gut or silk) are dirty and sticky from perspiration run the sandpaper held between the thumb and finger the full length of the string two or three times. This will clean the string and make it sound like a new one,

The writer in next month's issue of "The Banjoist" will tell you of some of his personal experiences in playing in halls and theatres that were damp and poorly ventilated, how it affects the banjo and how to overcome these things that the banjoist who plays in public always dread.

For one dollar "The Banjoist" will be delivered at your door every month for one year.

THE BEST in the Profession claim that the " BACON " BANJO is BEST.

D. E. Hartnett Inventor of the famous "Tone Bar" in speaking of the " Bacon " banjo, says, "It is most satisfying to the ***particular*** banjoist."

C. S. DeLano of Sonotone string fame. writes; My entire class now are using "Bacon banjos."

Three prominent soloists and teachers in New Haven, Conn; Thos. M. Gallagher, Chas. H. O'Connell and H. C. Keppel use the"Bacon" Instruments exclusively in all of their concert work.

C. W. Fancher teacher and soloist of Bridgeport Conn., says, "For me its simply a "Bacon" first, last and forever."

(Continued on next page)

Cliff L. Spaulding a prominent banjoist in the New York "Serenaders" club, in a letter of Feb. 13th, writes; "The Serenaders pulled off their 4th annual dinner last Sunday evening with a record attendance. J. J. Derwin of Waterbury Conn., was one of the banjo soloists. I could tell when I heard him tuning his banjo that he had a "Bacon" without seeing it."

W. S. Barnes banjo-mandolin soloist of White River Jct., Vt., writes; "Received my Bacon Banjo-Mandolin in good condition and I am certainly pleased with it. My friend G--- is so pleased with it he has a good mind to get one and he uses a hundred dollar--------mandolin."

Let us send you a "Bacon" banjo or Banjo-Mandolin on 5 days trial. Address--Bacon Mfg. Co., Forestdale, Vt.

The cartoon in the May issue of "The Banjoist," an original sketch by Don Neven, will be a "corker." It is worth framing for your studio or den.

BANJO "PICKINGS"

Harry Bowen an enthusiastic banjoist of Bunker Hill, W. Va. writes his interest in the banjo never falters, and he would rather be a good banjo player, than the President of the United States! "Bully for you Harry that's the stuff."

A teacher writing for a catalogue of instruments, and looking for teacher's discount enclosed his card which read like this:

Wm. K———

Teacher of Banjo, Mandolin, Guitar, Harmonica and Accordion. Lessons 25 cents each, 5 lessons for $1.00. Those taking the course will get them at reduced rates. "Some cut rate, eh?"

It's Different Nowadays

A well known and prominent teacher of the banjo in the good old banjo days was asked by one of his refined lady pupils to select her a fine banjo. When she came for her next lesson the new banjo was handed to her. The price of the instrument was seventy five dollars, which she immediately paid. All during her lesson on the new banjo, she never once remarked anything about the good tone or the fine workmanship. She left without expressing any satisfaction or dissatisfaction concerning the instrument. The teacher was nonplused, and the more he thought of it, the more he was sure his pupil was not quite satisfied with the banjo he had taken so much pains to select. She came for her lesson the following week, and the teacher made up his mind to find out if there was anything about the banjo she did not like. So he said to her; "I am afraid you are not quite satisfied with your new banjo, the tone is fine and it is perfectly fretted, tell me, what is there about it you do not like?" She replied she was perfectly satisfied with everything but it did not have the ***black spot*** on the head like his. The teacher smiling took the banjo and disappeared into another room. He rubbed a little burnt cork on the head where the little finger of the right hand is supposed to rest, which gave it the appearance of a banjo that had been much used. When handed her banjo the pupil expressed entire satisfaction, and was highly pleased. (Black spots on the head of a banjo are not in fashion nowadays. Most every banjoist wants a pure white head and wants to keep it ***white.***) Hartnett's "Tone Bar" does the trick.

If you have anything to tell that would be of interest to players of Banjo-Mandolin-Guitar please send it to us and we will gladly publish it in "The Banjoist."

PLECTRALIA

By G. PETTINE.

One of the reasons why the mandolin is not universally appreciated is the thin, scratchy, unsympathetic tone produced by the majority of players. In fact the majority are so accustomed to that sort of tone (which is in reality only a noise) that they actually think, and lead others to believe, that such is the characteristic tone of the mandolin, and that a pure mellow, rich, far-carrying tone is impossible!

The most important factor for a correct tone production is the plectrum, yet while great care is taken by most players in the selection of a good mandolin, not even a thought is given to the plectrum, its tongue!

A player goes into a store, picks out a plectrum and expects to do good work with it. But as a general rule, the average storekeeper does not know anything about mandolin plectrums and handles those that yield the largest profits to him. Just think! some plectrums may be had as low as 85 cents per gross! What can be expected from such a cheap article? They chip and break and produce all sorts of scratchy ***noises.***

Tell your dealer that you will pay ten cents for a good plectrum and ask him if he will not inquire from houses that make a specialty of supplying mandolinists with music, strings, plectrums, etc. Or one might call on a local teacher and ask him which brand of plectrums he would recommend.

There are but few, very few brands of plectrums on the market that are so well finished as to be ready to use just as bought; the most expensive ones only cost ten cents apiece, and it is deplorable, to say the least, that players do not use them in preference.

Plectrums, even the most flexible ones, must have some thickness so as to allow the beveling of the edges. If the brand of plectrums you are using is not beveled, or it will not allow of beveling on account of its thinness, discard it at once.

I have experimented with plectrums for the past fifteen years and while realizing that I have still a lot more to learn, yet I am thoroughly convinced that the very thin plectrum is an abomination. Neither the scratching nor the clicking can be eliminated successfully with a thin plectrum because it must be held tightly in order to produce any quantity of tone. A smooth, velvety tone is only possible if the plectrum is held lightly, even in fortissimo it must not be held with undue force, a little more pressure is used only in playing staccato.

Every mandolin player should experiment and study to discover the degree of flexibility that his plectrum should possess for that will vary according with the position in which the mandolinist takes, the way the plectrum is held, the height of the bridge and the position of the right arm. Unless you hold the instrument, plectrum and right arm just as "that fine player of your acquaintance does," you will not be able to use the same kind of a plectrum successfully; but you will have to find out for yourself what grade of flexibility is suitable to you. One suggestion, however: If you can only use a very thin plectrum the reason is that you hold it too tightly. Loosen the hold and you will be able to use a thicker one which will allow of a good bevelling. However it is a great deal a matter of getting used to plectrums, and one may do fairly good work with even a poor one, but how one must labor to do what might be done easily with a good plectrum!

In picking a plectrum one should discard:

First—All the pointed ones.

Second—All those that are much thinner than 1-48th of an inch.

Third — All those that are not beveled.

As for the size they should not be much over one inch long and not much over one-half inch wide at its widest part.

My plectrums are generally not very much less than 1-32 of an inch thick. But a plectrum of that thickness must be beveled and finished with the greatest of care and must be held extremely lightly. For the average player I would recommend one not quite so thick, with its point carefully rounded, beveled and smoothed—the widest part at its point, should not exceed 3-32 of an inch.

Take great care of your plectrums and see that the part that comes in contact with the strings is always very smooth Make it an invariable rule to have two plectrums and each as near alike as possible.

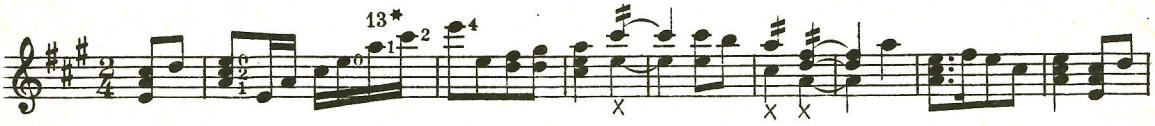
A Lesson in Tremolo

By FRED BACON

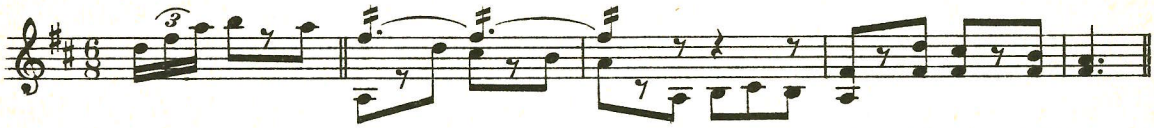
One of the most beautiful effects obtained on the banjo is the Tremolo.

It is not only used effectively in the slow melodies, that call for sustained notes, but many different kinds of selections, such as Marches, Waltzes and popular music of the lively kind. For instance, here are a few measures in the Chorus of "It's a long way to Tipperary" where it is more effective to tremolo the tied notes and pick the notes on the third string with the thumb, than to just pick the chords, or play them in the form of a triplet.

Notes that are to be played tremolo are sometimes written or abbreviated *trem.*



A few measures from the Trio of March "The Conquerer" showing how effective it is with the tremolo and thumb accompaniment.



To get a good free tremolo movement, rest the third finger of the right hand on the head of the banjo, about 3 inches from the bridge.

Keep the thumb down, and a good way is to rest it against the 4th string. (*See Illustration.*)

Swing the first finger back and forth rapidly, so just the tip of the finger will strike the string or strings causing a continuous trill.

EXERCISE Nº 1

Tremolo all notes.

Stick to the Tremolo. It is worth your while. Those who have tried and given it up, try again with the determination of mastering it.

More on the Tremolo in the May number of "The Banjoist" including exercises, with thumb accompaniment.

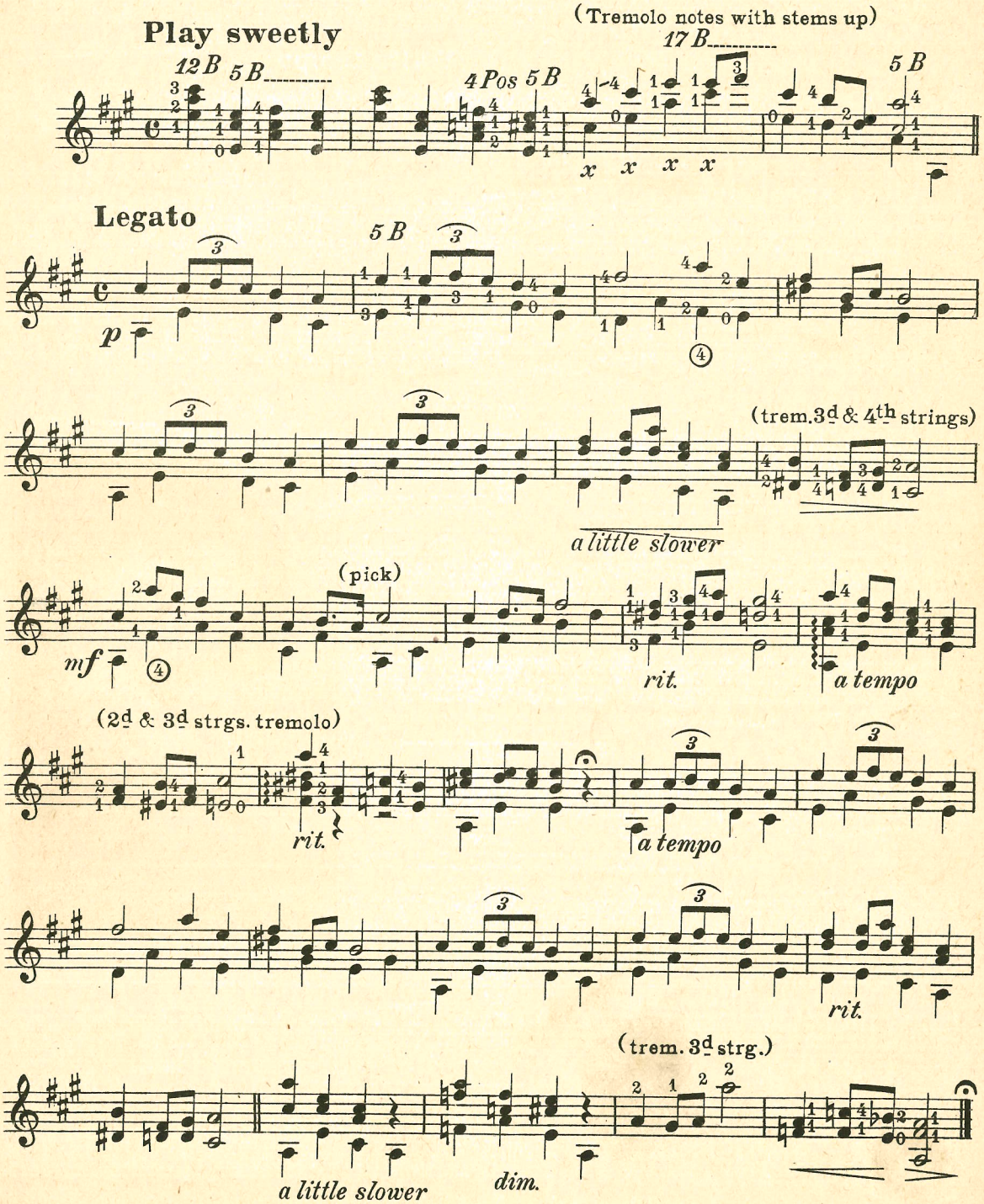
To my friends Mr. & Mrs. Don A. Nevin, Waynesboro, Pa.

"Sleep, little one Sleep"

(SLUMBER SONG)

Banjo Solo

FRED BACON



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To my friends, Mr. & Mrs. L. C. Cornell

The Dawn of Love

1st Mandolin
or Violin

FRED BACON

Andante *(with feeling)*

mf

Waltz tempo

rit.

With expression

mf

f

D. S. al

f

cres - cen - do

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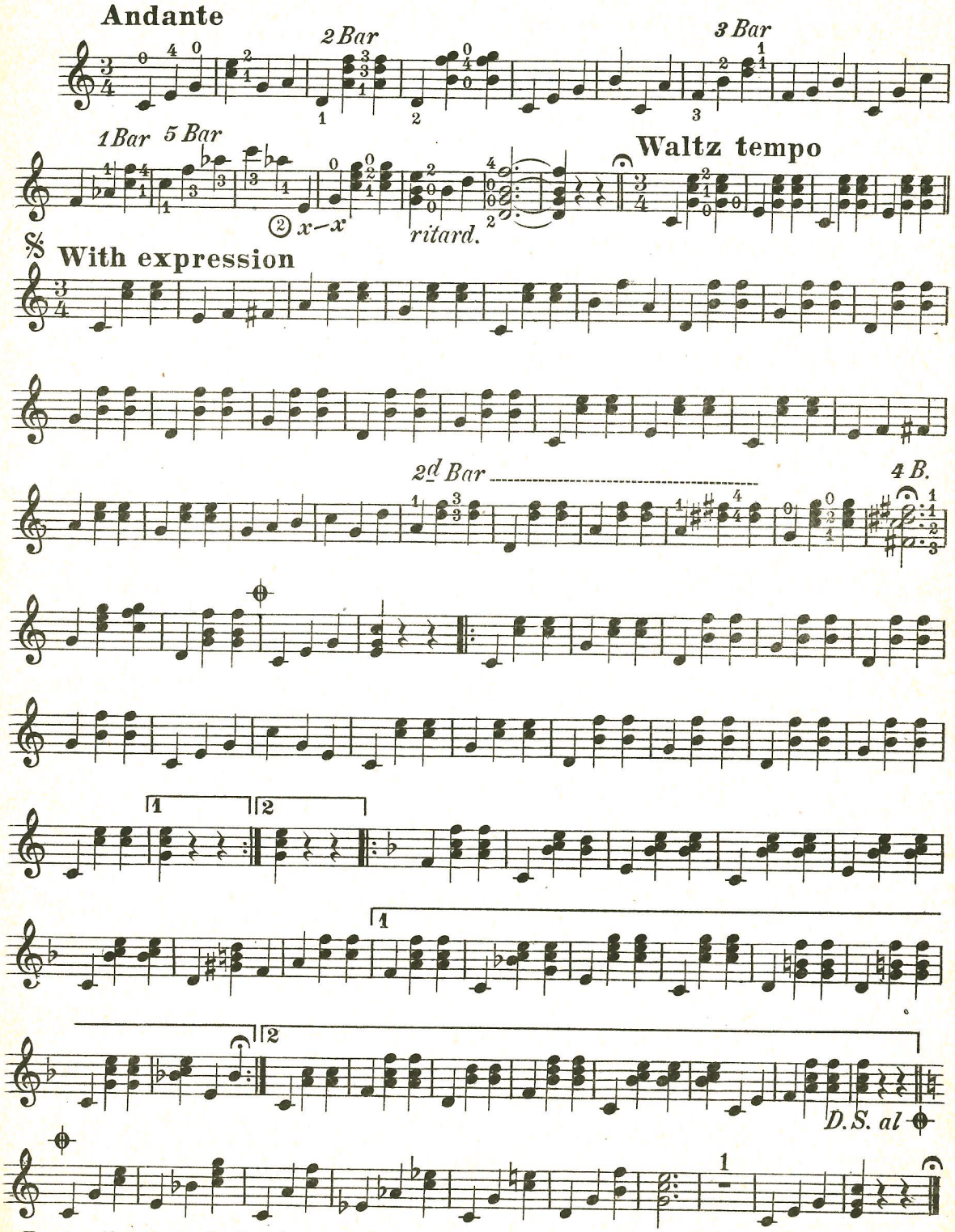
The Dawn of Love

2d Banjo
C Notation

FRED. BACON



To play the above in the A notation, read two notes lower. For example; the first measure would be A open(4th string) the 2d note, C sharp (4th fret 4th string) and the 3d note would be E. (3d string open). The A♭ in the 10th measure would be F♮.

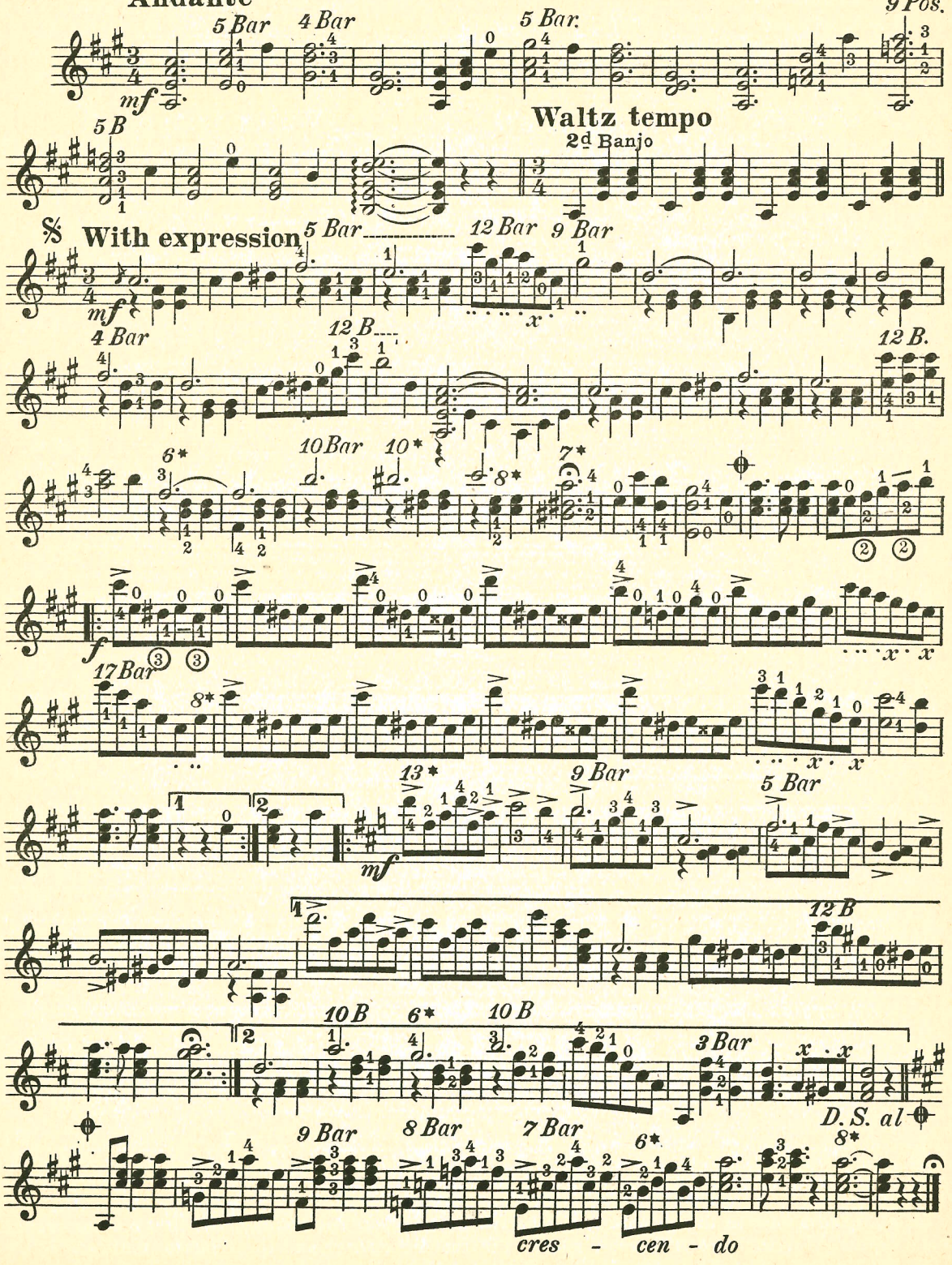
To my friends Mr. & Mrs. L. C. Cornell

The Dawn of Love

Banjo Solo

FRED. BACON

Andante



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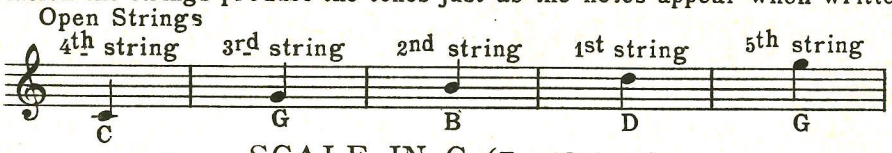
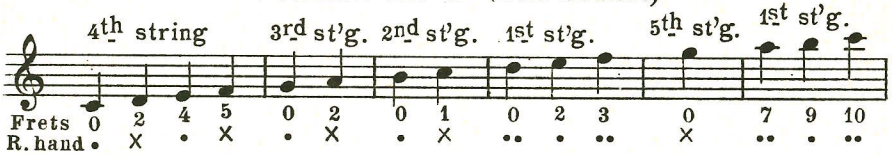
In the C notation the strings produce the tones just as the notes appear when written.



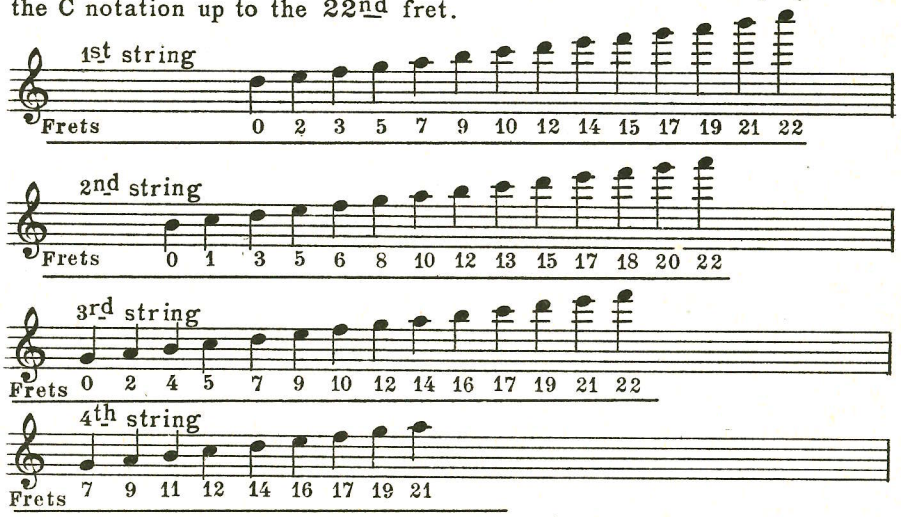
SCALE IN C (Two Octaves)



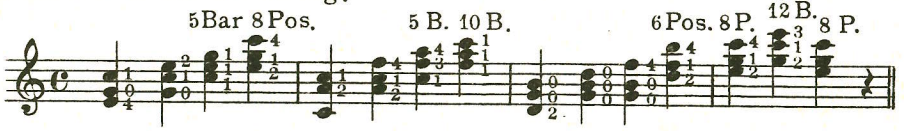
Small figures to the right of notes denote left hand fingering. Signs for right hand fingering— X for thumb — (•) first finger, (••) second finger, (•••) third finger.

ACCOMPANIMENT CHORDS

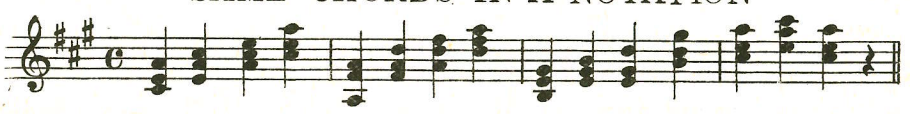
The following illustration will teach you where the same note can be played on the different strings, in the C notation up to the 22nd fret.



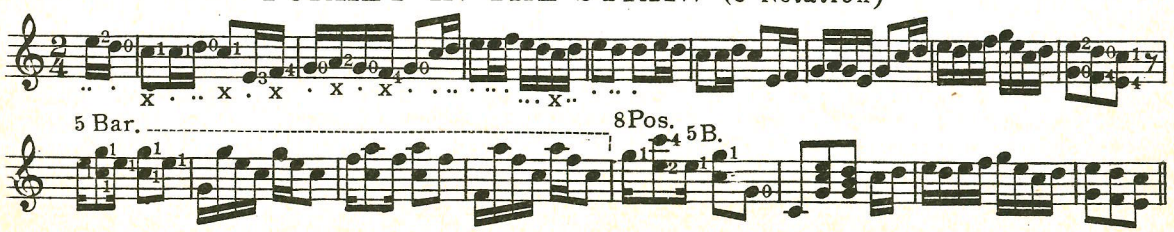
The student will observe that notes played on the 1st string are three frets higher on the second string and four frets higher on the 3rd string and seven frets higher on the 4th string. In other words, it is three from the 1st to 2nd string— four from the 2nd to the 3rd string— and seven from the 3rd to the 4th string.



SAME CHORDS IN A NOTATION



TURKEY IN THE STRAW (C Notation)



EDITOR'S NOTE

AS this Magazine "THE BANJOIST" goes to Press, there are less than one hundred yearly subscribers. ***These*** did not all come from friends, or even acquaintances. Some of course did, but a good percentage of those who have sent in their subscription from personal letters I have written them; say they are glad to subscribe to this little magazine because they feel confident that the banjo selections alone, will be worth the price. Perhaps the two banjo numbers in this month's issue, may not appeal to every banjoist, but I am sure the "Slumber Song" alone is worth to those that can tremolo on the banjo all this magazine will cost them. I have used it in concert and even in vaudeville the past season and it goes, and goes ***big***. The tremolo is the mother singing to her little one and the picking with the thumb is the rocking to and fro of the cradle. As for the waltz number, "The Dawn of Love," this is only a waltz, but it is surely melodious, and while I have never played it in public all those who have heard it, like it. It also makes a good Mandolin number, with the 2nd banjo part I have arranged in the "C" notation.

Next month's banjo numbers, as well as the mandolin solo, will be entirely different. One I have now ready is a snappy rag, which I have named, "Keep Smiling." I think you will like this, as it lays finely on the banjo, and is not difficult. So take it all in all, when you stop to think of it, you really can't lose by subscribing to "THE BANJOIST" because you will get your moneys worth in ***tuneful*** music, and dont forget that sometimes good things come in small packages.

Where the "Bacons" Have Played and Been Entertained Recently.

Mr. and Mrs. Bacon while playing at the Grand Theatre in New Haven, Conn., this winter were entertained at the home of Charles O'Connell and at the home of Mr. H. C. Keppel in West Haven. Both are very enthusiastic banjoists, and fine performers, and have a great many engagements about town.

Mr. and Mrs. Bacon were also entertained royally at the home of Mr. and Mrs. L. C Cornell, in Jamaica, L. I. while they were filling an engagement there at the Episcopal Parish. Mr. Cornell is an enthusiastic banjoist, and Mrs. Cornell an accomplished musician on both the piano and the banjo.

While in Philadelphia, Mr. and Mrs. Bacon were the guests of Mr. and Mrs. Fred C. Meyer.

Mr. Meyer recently purchased a beautiful home in the suburbs of Philadelphia.

At Waynesboro, Pa., while filling a three days engagement, Mr. and Mrs. Bacon were the guests of Mr. and Mrs. Don A. Nevin. Both are hard workers for the B—M—G.

Mrs. Nevin is an exceptionally fine mandolinist—Mr. and Mrs. Nevin with only a very short rehearsal, played two numbers with Mr. and Mrs. Bacon on the second evening of their engagement in Waynesboro.

Mr. L. H. Bowen of Bunker Hill, W. Va., another booster f r the dear old banjo, came over to Waynesboro and spent a night and day with the Bacons and the Nevins.

Mr. and Mrs. Bacon on their return trip, gave a recital in Mr. Geo. C. Kricks Music Hall in Germantown, Pa., there were about 75 music lovers in the audience, among them three or four millionaires.

Mr. Krick has recently opened a fine conservatory of music and is doing good work. He is ably assisted by his charming sister Miss Krick of St. Louis, Mo.

Familiarize yourself with the "C" Notation

There are a number of our best banjo instructors now teaching their pupils both the A and C notation. In fact one of the prominent ones recently said, "A good percentage of his banjo scholars were learning to read both ways." So far most all banjo music is published in the A notation, but if you familiarize yourself with the C notation, you can read from the piano, violin or mandolin score, thus enabling you to play in the same key with these instruments without transposing.

I shall each month devote a space in "The Banjoist" to exercises and reading practice in the C notation.

(See exercises)

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March : The Conqueror, Old Black Joe, Beautiful variations on Kinloch of Kinloch and La Paloma.

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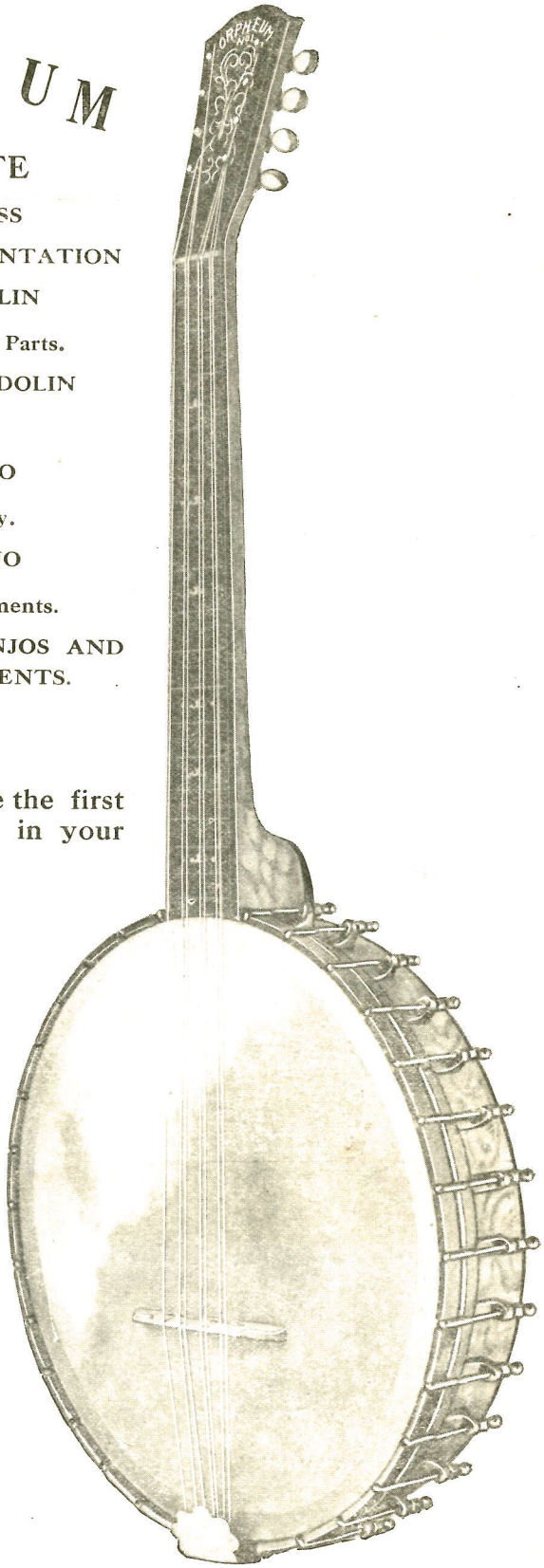

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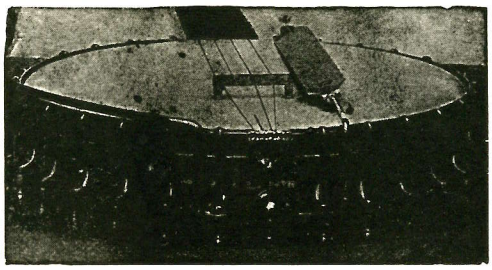

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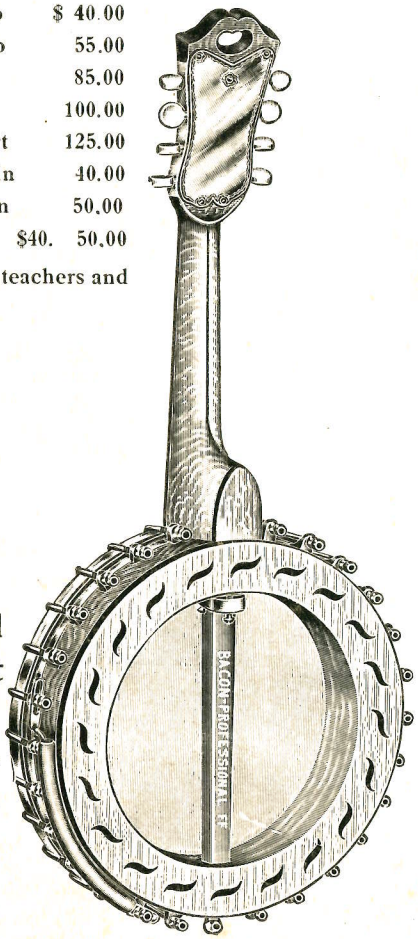

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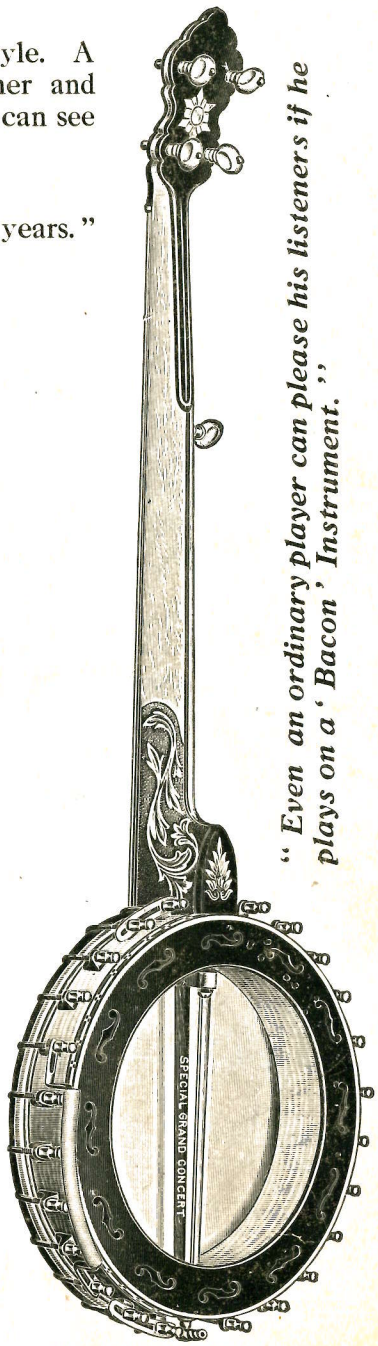

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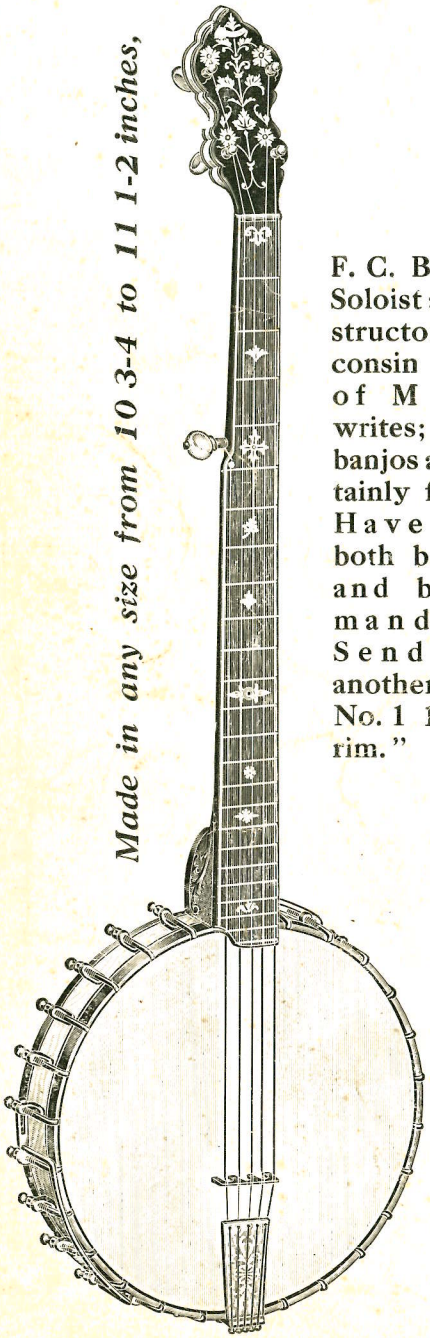

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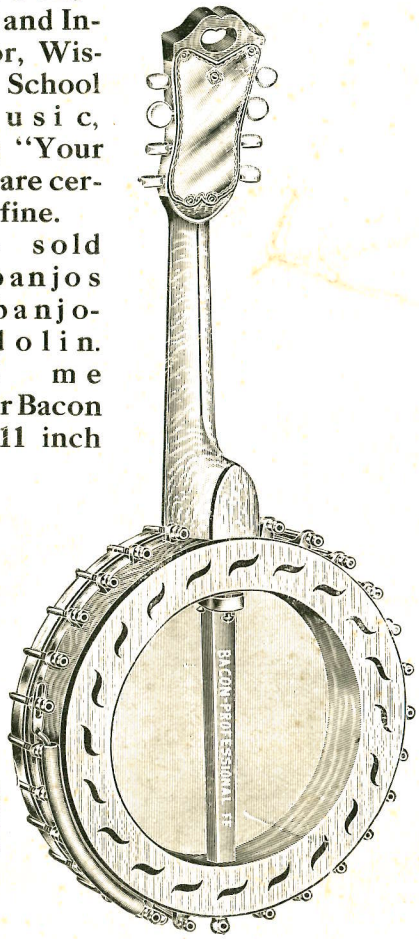

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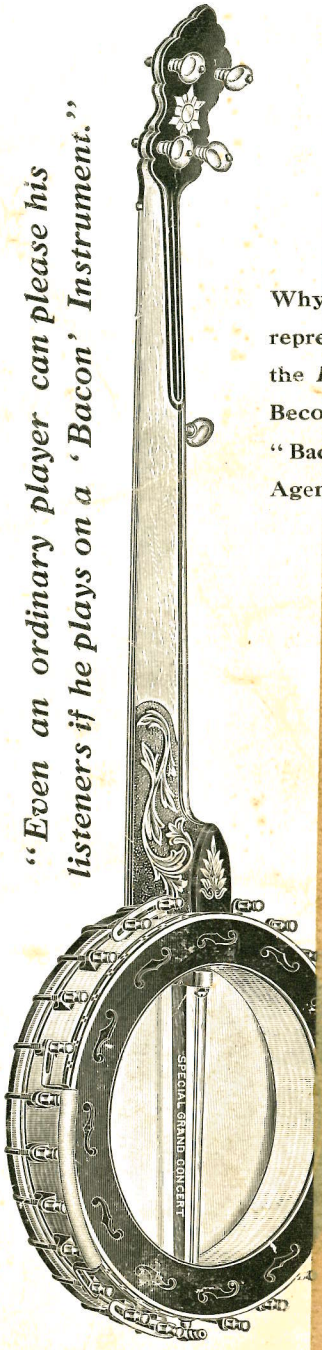

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Vol I no 2

"Serenaders" Number.

MAY, 1915. PRICE 10 CENTS

"The Banjoist."

A monthly magazine devoted to the interest of the
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MANDOLIN
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Front Row:—Mrs. F. P. White, Miss Lillian Weaver, Mr. Fairbank, Drummer, Miss Shirley Spaulding, Mrs James M. Stewart, Jr., Miss Mary C. Thorndyke.

PUBLISHED BY FRED BACON, PLANT BUILDING, NEW LONDON, CONN.

THE BANJOIST

A Monthly Magazine devoted to the interest of the
BANJO MANDOLIN GUITAR VIOLIN.

Published By

Fred Bacon, Plant Building, New London, Conn.

Entered as second-class matter April 12, 1915, at the post office at New London, Conn., under the Act of March 3, 1879.

Vol. 1 MAY, 1915 No. 2

To Our Readers

I am delighted with the way the first number of "THE BANJOIST" caught on, and from the many letters I have received I find it was warmly welcomed. I was particularly pleased, although somewhat surprised, at receiving so many yearly subscriptions before the first number was out, and right here I want to thank each and every one who were so ready and willing to give their support to this new B, M, G, journal; especially its advertisers who did not hesitate to take a chance on getting returns for their money. April 10 there were just 525 copies of "THE BANJOIST" mailed to all parts of the United States and Canada, to those interested in the fretted instruments. About 100 of these were yearly subscribers, and the rest were sent as sample copies. As this issue goes to press there are nearly 200 subscribers, which shows that the April number must have pleased. I think the May number will please still more. The June number I shall try and make even more attractive. There will be a fine 6-8 march for the mandolin and guitar, by H. C. Keppel of West Haven, Conn., entitled "The Century Club March." It is very snappy and every strain tuneful. I shall also publish in this issue for the banjo in both the A and C notation, "Dance Oriental," which has made a good hit here in New London wherever I have played it. It is very catchy and you will like it. Here are a few excerpts from some of the letters received before and after "THE BANJOIST" was in the hands of its readers:

"I welcome 'THE BANJOIST' (enclosed find my welcome). Success to the new paper and a long and prosperous and useful life."—F. Landry Berthoud, New York City.

"I have no doubt but that I shall find 'THE BANJOIST' all that it should be, and I am free to confess that I am strongly in favor of it."—Kenneth A. Shaw, Washington, D. C.

"I am sure your new magazine will be of value to its subscribers and we wish you success in this new venture."—Mr. and Mrs. Charles Stutsman, Washington, D. C.

"Your new magazine comes like a ray of sunshine through the clouds."—Thos. J. Armstrong, Philadelphia, Pa.

"Your magazine is worth its weight in gold to any banjoist."—M. R. Chittenden, Atlantic City, N. J.

"I must congratulate you for the very nice Easter offering to the B, M, G, fraternity by publishing so good a magazine as 'THE BANJOIST.'"—P. A. Lefebvre, Providence, R. I.

"The music alone in the first issue of 'THE BANJOIST' is worth the price of a year's subscription. If a banjo player will not subscribe after seeing this month's issue he must be a dead

(Continued on page 4)

THE SNAREJO,
A New Musicless Instrument.

(By D. E. Hartnett.)

If I loved and wanted the bright lights and noises of Broadway, I wouldn't hie to a dense, dark and silent forest.

If my soul craved for absolute dissonance, I wouldn't think of desecrating the "heavenly art" to gratify it.

If I wanted to sacrifice the joy of self-producing tunes musically, yet felt that I should do something that would enable me to hang around the musical field, I'd get a snare drum or plectrum —assail a defenseless banjo. And rest assured that if I selected the drum, I'd never let a banjo stand in the way of learning it, nor give it any other name but drum.

A banjo, plectrum-played, is a snare drum with a little, very little, tone added to the beats.

What would you think if Hoffman or Paderewski were to use small hammers on the piano? If they should, do you believe that the world of pianodom would, mimic-like, follow? Without a doubt some would. Time and again it has been stated or inferred that women are adepts in the art of mimicry, the maddening struggle to keep up with the hour-changing fashions in a hundred and one different and ridiculous ways being offered as evidence to substantiate that claim. Perhaps our artful tailor-men, gown and hat designers could divulge some interesting secrets along this line, how cleverly they wield the power of suggestion to fatten their purses, etc.

Be that as it may, the fact remains that man runs a mighty close second to the fair sex at the mimicking game, as witness the craze of back-bowed hats, spat-spanned shoes and, now, pick-pecked banjos. We know that for professional playing, particularly in connection with the latest dances, the sharp, tone-shorn staccato of the banjo-mandolin gives a distinct and well defined rat-a-tat rhythm that enables the terpsichorean gliders to keep time and place where they might otherwise mutilate and deface. Furthermore, it is quantity rather than quality that is desired and serves here—don't forget that.

But remove this click-dominating, air-punctuating representative of dissonance from its usual environment; take away the piano, violin and other musical instruments with which it generally associates and let it stand out alone by itself—Whoo! What an ear-splitting screech! Did you ever listen to a solo on a banjo-mandolin? It is to shudder! Now here is the particular point I want to make in this article:

Admitting that the banjo-mandolin has a legitimate purpose and is fulfilling it to a tee—generally at afternoon "tees" and evening "trips," what imp of fate ever suggested to mortal man to dum dum the regular banjo in the same pitiless manner, and what other imp (there must have been more than one) impelled him to immediately pounce upon suggestion—and the banjo?

A plectrum-rendered solo on the regular banjo is only one removed from the banjo-mandolin. Shades of Sweeney, it's a musical misfit, and, as usually done, a thundering bedlam let loose! Good night, sweet melody—farewell consonance forever! Incidentally, what right have these mutilators to use the word banjo (?) to justify musical butchery? It's not a banjo at all. It's a snarejo, the twin brother (or sister) of a snare drum, appropriately named because many well intentioned mortals are snared into the erroneous belief that noise can without offense at any time be substituted for music!

The Bandsnare.

Why not carry the burlesqque a point further? Put a banjo arm on a snare drum, string her up, and lo, you have the bandsnare. The performer fret-stops this instrument with his nose, while engaging the strings on top of the bridge with drum sticks, a process through which some striking effects are produced. Listen! A boiler factory in full operation is only a whispering suggestion of the bandsnare and the snarejo. These instruments should become very popular in deaf and dumb asylums, or when used in tom-tom orchestras.

Seriously it is true that through incessant practice and artful devices a master hand may reduce the bedlamism

of the snarejo to its minimum, which even then is too much maximum, as we who have suffered know. Necessity often prompts that which an unrestrained choice would reject.

Now the great majority of those seeking instruction are music lovers, aiming to gratify the call of emotion through consonance, not dissonance and noise. They want to play for their own amusement and there can be no doubt as to which style of playing—plectrum or fingers, best serves their real wishes.

Regular teachers, and I mean by this, those who devote most of their time to teaching and who exact at least as much pleasure from teaching as they derive from playing—who use and by example or advice encourage students to use the plectrum on regular banjos, are sealing their own doom, harming the manufacturer, publisher and the instrument by inflicting snare-drumism upon those who really wish to perform musically upon the banjo.

Admittedly, there are some things easily done with a pick that are impossible with the fingers—and thank heaven for that, because such accomplishments provide a perspective that reveals matters in their real light. Reversely, there are some things that can be done with the fingers which are impossible with the pick, the enumeration and comparison of which, with one or two exceptions, would surely serve to incite pity for the pick. To those who desire to plectrum-play the banjo in vaudeville for dancing, or to produce certain effects in large orchestras there is no complaint, but to the din-loving creature who would impose snarejoism upon those seeking to play for self amusement only—join a drum corps.

No plectrum-incited tones on the regular banjo can compare with those finger produced. Furthermore, no stringed instrument in existence can equal the delicate and diversified musical effects that emanate from the banjo when properly played: (1) In the finger tremolo style. (2) In the regular style when sustained and muted tones are properly combined with the arpeggio and full tone; exquisitely delightful effects that are a treat to the highly attuned ear and which have attracted the cultivated to the banjo, inducing them to study it seriously in addition to cultivating the musical tastes of many who formerly lacked it.

While the mimics "fell" for the snarejo, there is one who adheres steadfastly to the styles of playing that advanced the banjo to its present enviable position among music lovers; one well versed in all phases of the subject, a capable exponent of the predominating qualities and characteristics of the instrument and who has for many years worked indefatigably for our popular instrument.

I refer to the eminent soloist, manufacturer, composer, inventor and publisher—Frederick J. Bacon.

The proof of the pudding is in the eating. With an impartial audience acting as judge and jury, let a plectrum banjoist and a finger banjoist, both finished performers, appear on the same platform and the writer will bet nuts to shells that fingers will triumph over pick in nine out of ten tests.

Now if plectrumed tones on the banjo are inferior to those finger produced, there must be a reason for it. There are: (1) While, comparatively, the plectrum tone excels in quantity, it lacks in quality, chiefly for the reason that in action the pick rests for a fractional part of a second longer on the string than does the finger; a large body (the wrist) cannot be moved as rapidly as a small body (a finger). The quality of tone improves proportionately as the speed of the finger increases; that is, the quicker it is done the better the tone. The plectrum, usually harder in substance than the finger tip, yields very little at the actual point of contact (bring any two hard substances together rapidly and a "jar" results), whereas the finger and tip "give" slightly at the instant the string is engaged, which reduces the ever existing click to a minimum. And the click of a plectrum, unless wielded by an expert, is more offensive than the product of wrongly used fingers—hooked tones.

Just an urgent appeal to all who have the best interests of the banjo at heart to unitedly protest against the abuse of an instrument worthy of better treatment; and a friendly tip to

those (teachers in particular) who seemingly are unable to discriminate between music and noise and who show an appalling disregard for the welfare of student and self, to desist.

"To the attic" with the Snarejo!

(Continued from page 1)

one."—C. L. Spaulding, Brooklyn, N. Y.

"'THE BANJOIST' received today from my Albany address and I like the magazine very much. Anybody who cannot see a dollar's worth of music and reading matter in 'THE BANJOIST' in a year's time must be blind in one eye and unable to see with the other. Sure, there is room in the field for another good B, M, and G magazine and here's wishing 'THE BANJOIST' the best of success from yours truly."—James H. Johnstone (Musical Johnstone.

"Allow me to congratulate you in giving us another B, M, G, journal and to wish you all manner of success. I am very busy but if I can do anything to help let me know."—Fred Van Eps, Plainfield, N. J.

"When a man has the nerve to publish a new banjo magazine in these troublous times, he must certainly have something good to put between the covers; that is sufficient reason for my extravagance to the extent of a dollar. We of the N. Y. Serenaders will welcome it as a real banjo journal, and see that it will be known to all N. Y. banjoists."—F. Percy White, New York City.

"What the banjo and banjoists need is good music written for the instrument by one who understands it. Success to you and 'THE BANJOIST.'"—W. D. Kenneth, New York, N. Y.

"I trust and think your new publication will be a success, and I wish you would send me two or three 'pass on' copies."—Elmer J. Wolfe, Seattle, Wash.

"As a banjoist and great admirer of your music I hail your new banjo magazine with delight."—Miss C. C. Whelen, Philadelphia, Pa.

"Permit me to congratulate you on the first issue of 'THE BANJOIST.' The music is fine and the whole little paper full of interesting things."—T. M. Gallagher, New Haven, Conn.

PRACTICAL HINTS TO BANJOISTS.

It was while giving a concert at Forest Dale, Vt., my summer home, with Mr. Foden, the celebrated guitarist, and Mr. Pettine, famous mandolinist, the season we combined and were known as "The Big Trio," that I realized for the first time how a poorly ventilated hall filled with people affected the banjo and also the guitar. It was a clear fall evening and our instruments sounded fine in our opening number, but later in the evening I noticed my banjo had lost its brilliancy and played hard. Mr. Foden's instrument was likewise affected.

During the intermission the doors and some of the windows were opened and the air was purified. The audience was again seated (the same number of people) and in our opening number of Part 2d our instruments rang out clearly and responded easily to the touch.

This proves that dead air kills the tone.

When you play out whether in a room filled with people or in a hall, see that there is good ventilation.

When the air is bad even the piano is affected.

Beautiful new solos for the Banjo and Mandolin now ready in sheet form:

Banjo solo (A notation), "Sleep Little One, Sleep" ....$ .30
(Cradle Song.)

Banjo or Mandolin Solo, "The Dawn of Love" (Waltz) ..... .30

Second banjo, to accompany either the banjo or mandolin Dawn of Love (C notation) ..... .20

Make excellent teaching pieces and are pleasing solos to play in public. Discount, one-half off.

"THE BANJOIST" Pub. Co., Plant Building, New London, Conn.

Tremolo Lesson Nº 2

By FRED BACON

When you are able to produce a good smooth tremolo on the banjo first string, practice the exercises given below with the thumb accompaniment. When the thumb is to be used along with the tremolo, the notes are written with the stems down, and those that are to be tremoloed are written with the stems up.

Be sure and keep the thumb well in advance of the first finger so that the thumb will not interfere. The thumb should pick the string at least one and one half inches ahead of the first finger. (*See illustration in the April number of "THE BANJOIST" for correct position.*)

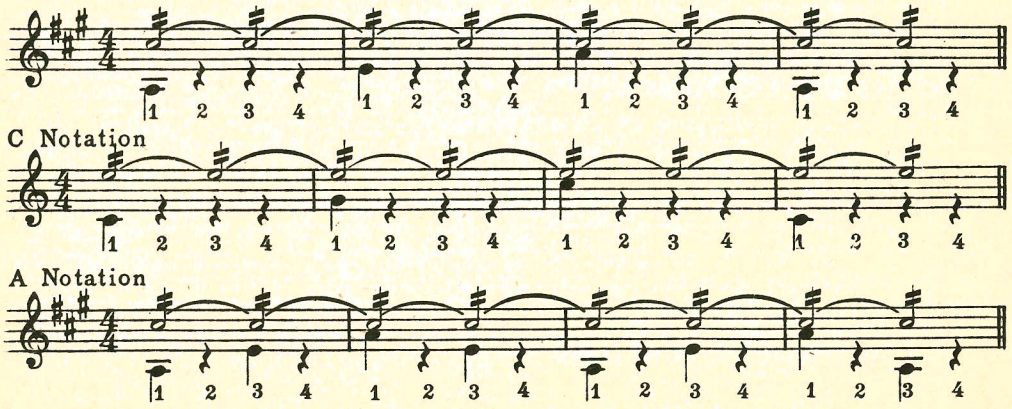
Before playing exercise Nº 1, place your right hand in position resting the thumb against the 4th or bass string, and the tip of the first finger against the 1st string. Start the tremolo and pick with the thumb at the same time. The thumb note should be picked on the first count of the measure and then count 2, 3, 4, very slowly while you keep up a continuous trill.

With a few days careful practice you will soon be able to use your thumb on any string, and at the same time keep the tremolo going without a hitch.

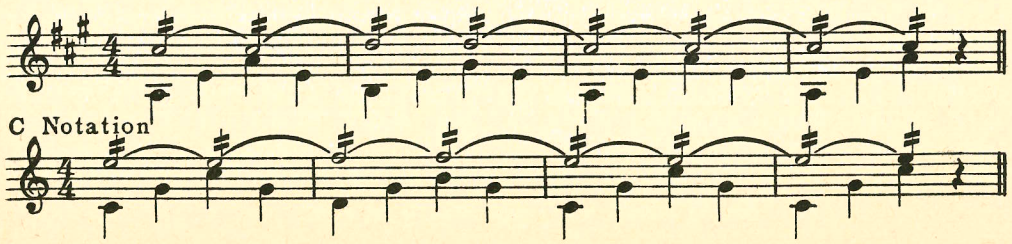
Do not try to produce a loud tremolo at first; wait until you have thoroughly mastered the tremolo and thumb accompaniment; then you can practice **to produce more volume** of tone.

It is very tiresome on the first finger to practice the tremolo too long at a time, and one should at first only practice a few moments and then rest the finger. Lesson Nº 3, in the June number of "THE BANJOIST" will teach you how to tremolo on two strings at the same time and give you the proper position of the hand when tremoloing on the third and fourth strings.

EXERCISE Nº 1.



EXERCISE Nº 3. (Play thumb notes slowly.)



ON TO PROVIDENCE!

The fourteenth annual convention of the American Guild of Banjoists, Mandolinists and Guitarists will be held at the Narragansett hotel, Providence, R. I., May 23, 24 and 25, 1915.

Previous conventions have been held in a number of our largest cities in the east and as far west as Chicago. Conventions have invariably resulted in a wave of popularity for the plectrum instruments.

Teachers and soloists of national repute come from all parts of the country to participate in the festivities and nearly all of the leading manufacturers and publishers catering to the needs of the plectralist conduct exhibitions in the hotel.

Instructive papers are read by leading authorities and this year, beside the usual concert program a classic recital will be given in the hotel ballroom by Messrs. Giuseppe Pettine, William Place, Jr., and Theodore Peck.

As mandolinists Mr. Pettine and Mr. Place need no introduction to the American public; and Mr. Peck is said to be without a peer as a mando-cellist.

Mr. Pettine will play Beethoven's "Kreutzer" Sonata; Mr. Place, the Mendelssohn E minor concerto, and Mr. Peck, a suite for violoncello by Friml. Admission free to all Guild members; to non-members, $1.00.

As a special attraction to our western visitors the managers have arranged for a genuine Rhode Island clambake.

The convention will be opened this year by a Reception-Serenade given by the Providence Serenaders in honor of the American guild. All the visiting members will take part playing in general ensemble.

Mr. Walter Burke will be chief serenader and he has prepared a splendid program. Admission free to all Guilders, Serenaders and friends.

The annual banquet will be held in the hotel ballroom and will be followed by toasts and speeches by members of prominence.

The Festival Concert has been arranged with great care, and soloists on the various plectral instruments will be players of national repute. The orchestra will play for the first time a Suite for strings by Mr. Place and an Overture by Mr. Pettine; each under the direction of the composers.

Program for convention week is as follows:

Sunday, May 23—Guests arrive and register.

Narragansett Hotel ballroom, evening at 7.30, gala serenade.

Mr. Walter Burke, Chief Serenader.

Special soloists: Miss Olcott of New York City, America's greatest lady guitarist; Mr. and Mrs. Fred Bacon, banjoists, of New London, Conn.: Master Roy B. Koch, banjoist, of Bridgeport, Conn.

WAKE UP! AND PLUG MORE FOR THE BANJO.

(By Kenneth A. Shaw.)

Banjoists as a body belittle themselves by the lack of enthusiasm they show for that instrument. Most banjo teachers teach it only to pupils who have already started on that instrument or who insist on that instrument as against other instruments, particularly the guitar. The public (even in this city) do not know that the banjo is a solo instrument. They still have the idea that nothing but rag and such music can be played on the banjo. They say you can play anything on the mandolin, violin or guitar but you cannot on the banjo. Our people will not work for themselves. They are different. They live on the theory "let everyone look out for himself," but they fail to look out for themselves.

If a man buys a different automobile from yours he does his best to convince you that it is better than yours; that he purchased it for that reason. He has the nerve to tell you his tailor is better than yours, and says he patronizes him for that reason. He even tells you that his groceryman handles fresher eggs and meat than the one you trade with and that you should trade with the one he trades with. He persuades you with all his ability to do these things because he does them, but he never says that he plays the banjo or advises you to buy one even when you tell him that you think of buying some instrument and don't

(Continued on page 15)

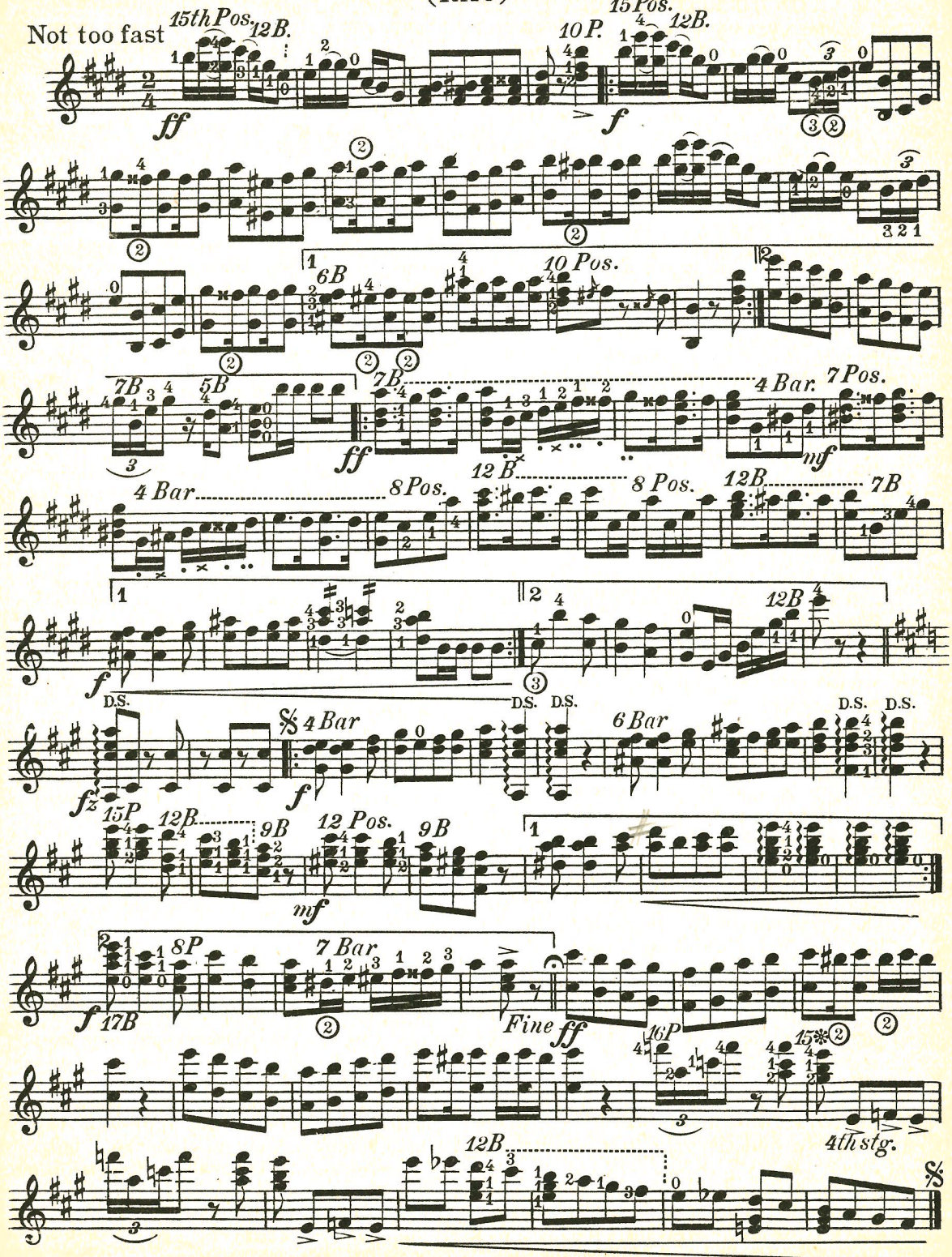
Dedicated to all "Serenaders"

Keep Smiling

(RAG)

Banjo Solo

PERRY- BACON



Figures in circle thus ② denotes string note is to be played on.

D.S. al Fine

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Dedicated to all "Serenaders"

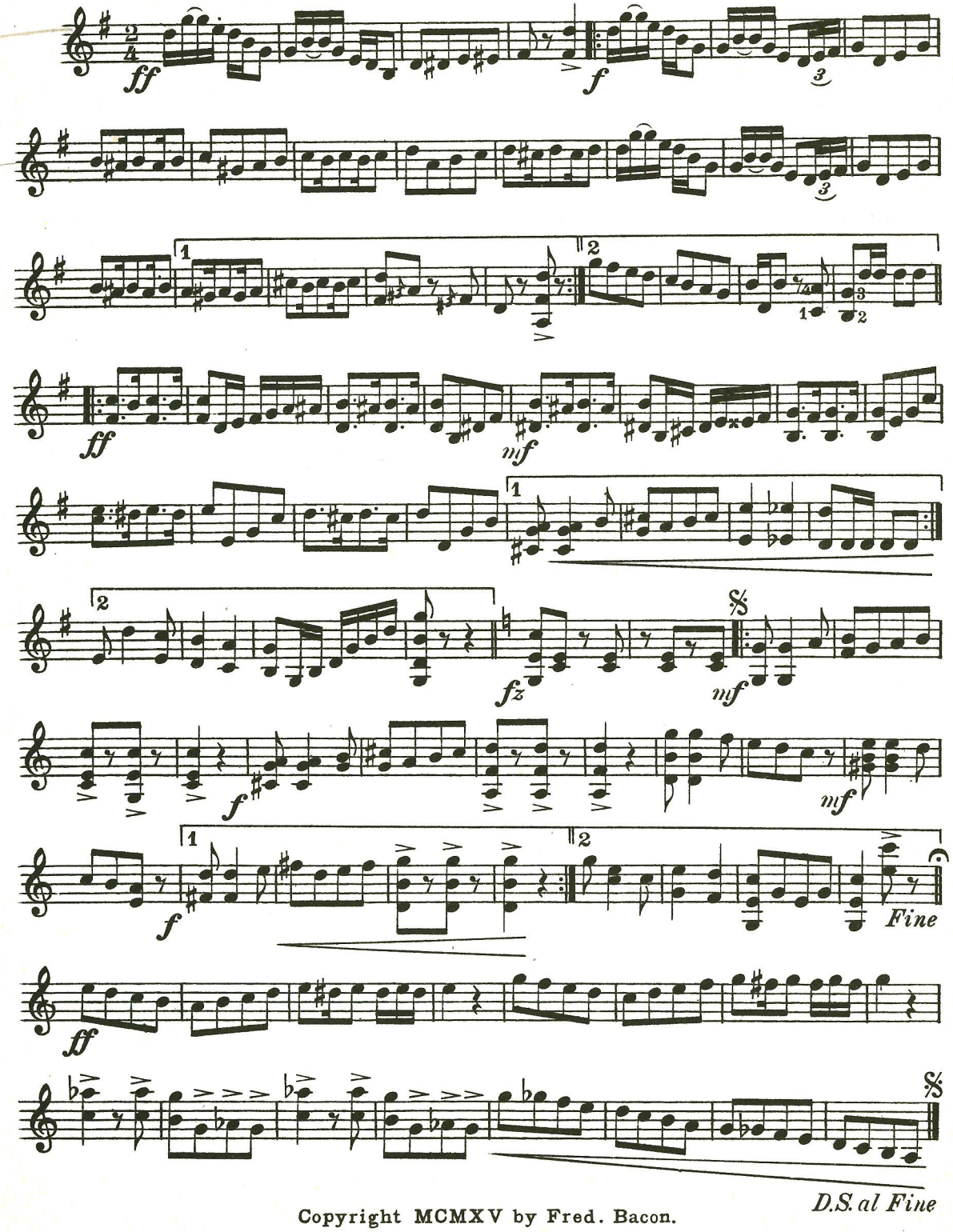
Keep Smiling

(RAG)

1st Mandolin
(or Violin)

PERRY - BACON

Not too fast



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Dedicated to all "Serenaders"

Keep Smiling

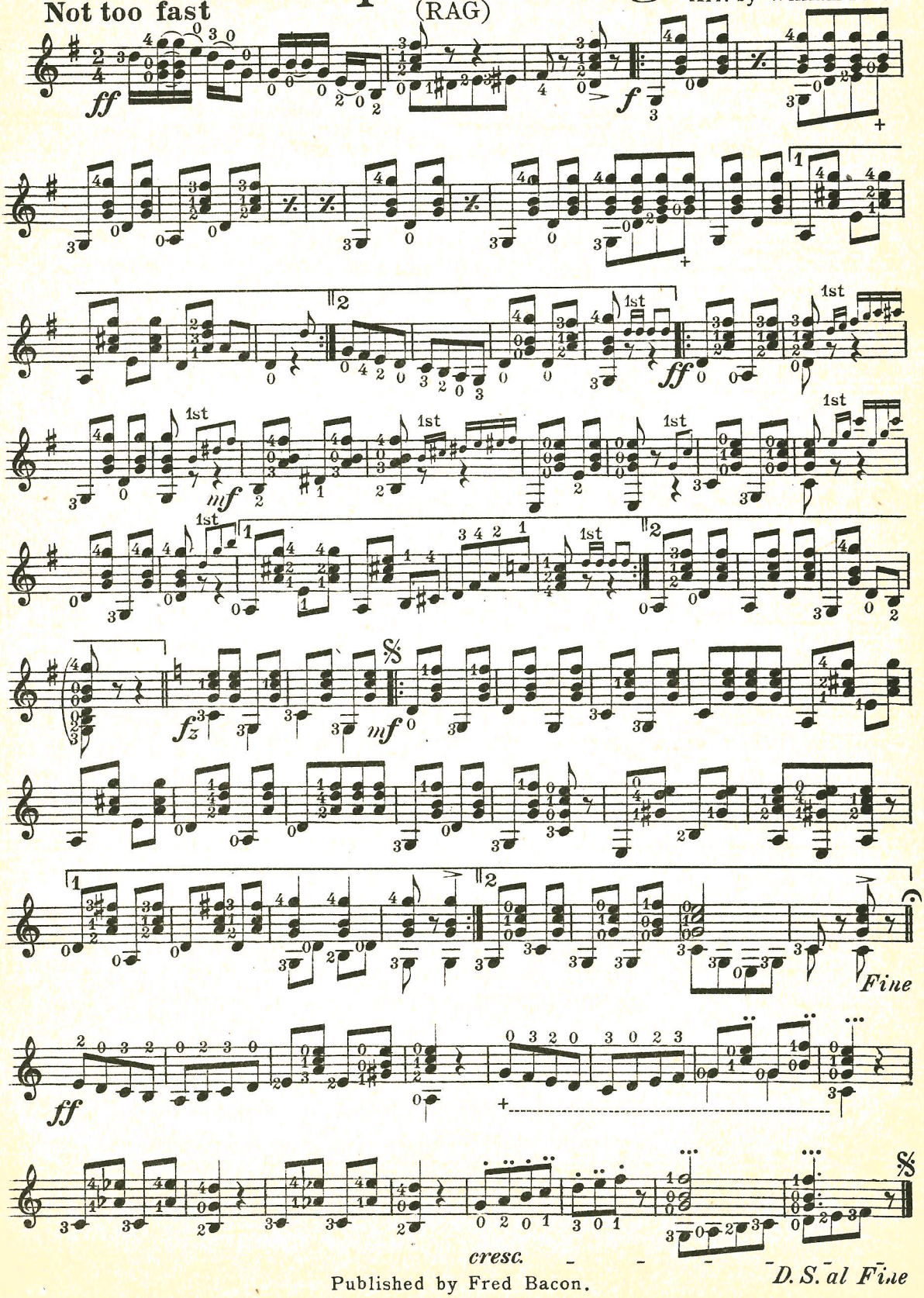
(RAG)

PERRY-BACON

Arr. by William Foden

Guitar Acc.

Not too fast



Published by Fred Bacon.

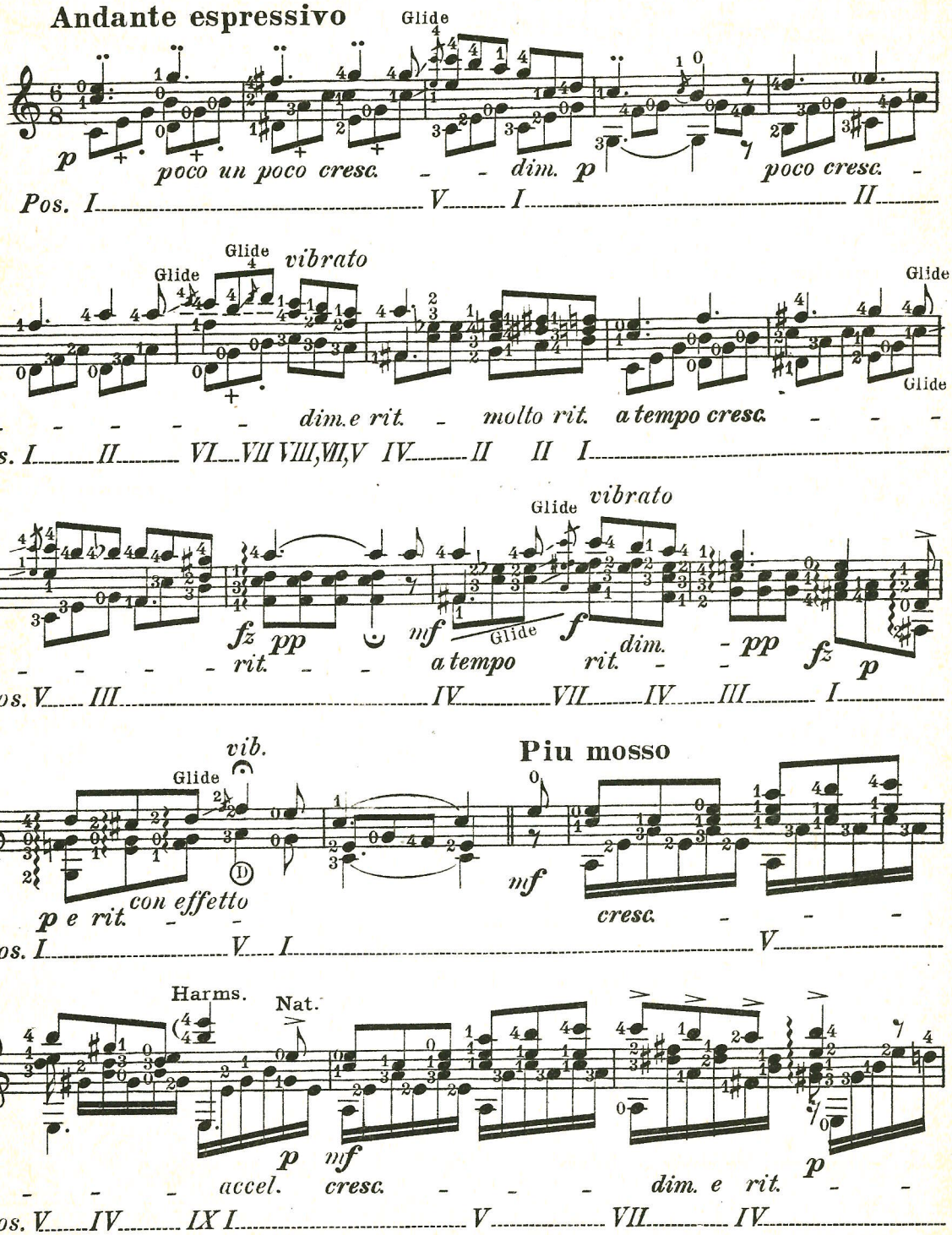
Moonlight on Lake George

SERENADE

Guitar Solo

WILLIAM FODEN

Andante espressivo



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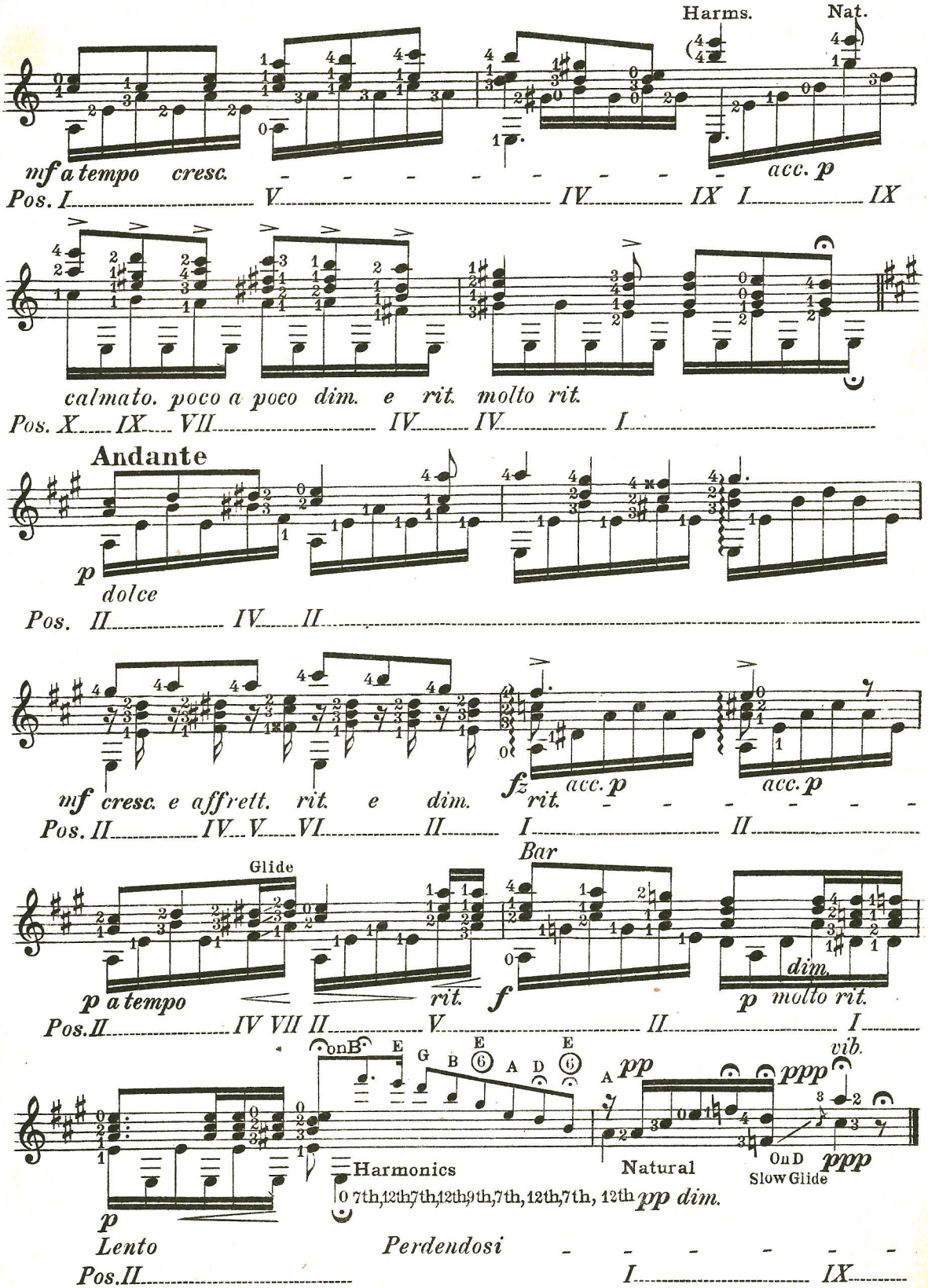

Harms.
Nat.
mf a tempo cresc.
acc. p
Pos. I V IV IX I IX
calmato. poco a poco dim. e rit. molto rit.
Pos. X IX VII IV IV I
Andante
p
dolce
Pos. II IV II
mf cresc. e affrett. rit. e dim.
fz
rit.
acc. p
acc. p
Pos. II IV V VI II I II
Glide
Bar
p a tempo
rit.
f
dim.
p molto rit.
Pos. II IV VII II V II I
onB
E
G B E A D E
A
pp
ppp
vib.
Harmonics
0 7th, 12th 7th, 12th 9th, 7th, 12th, 7th, 12th
Natural
On D
Slow Glide
ppp
pp dim.
p
Lento
Perdendosi
Pos. II I IX

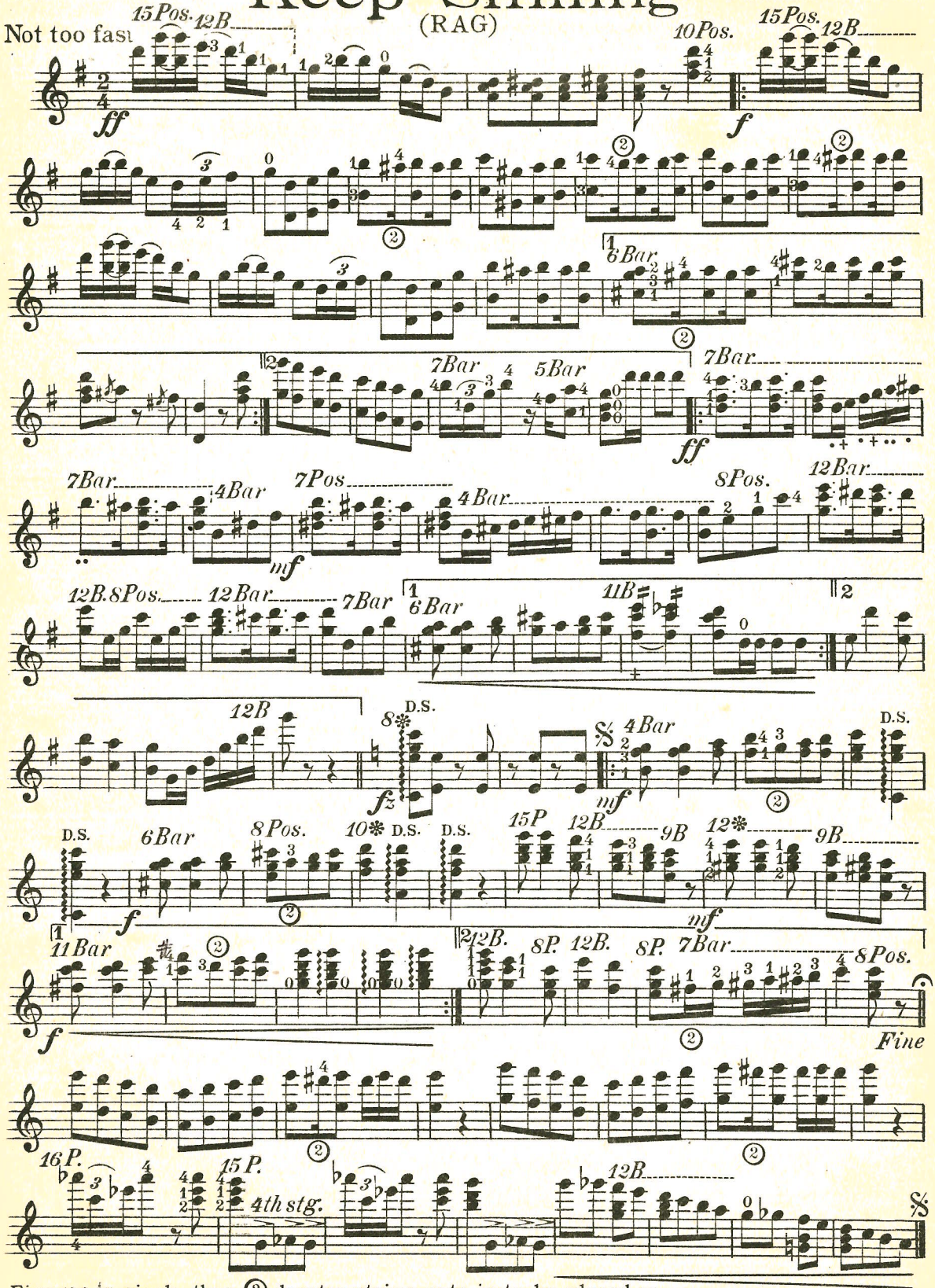
Banjo Solo
C Notation

Dedicated to all "Serenaders"

Keep Smiling

(RAG)

PERRY-BACON



Figures in circle thus ② denotes string note is to be played on.

D.S. al Fine

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Dedicated to all "Serenaders"

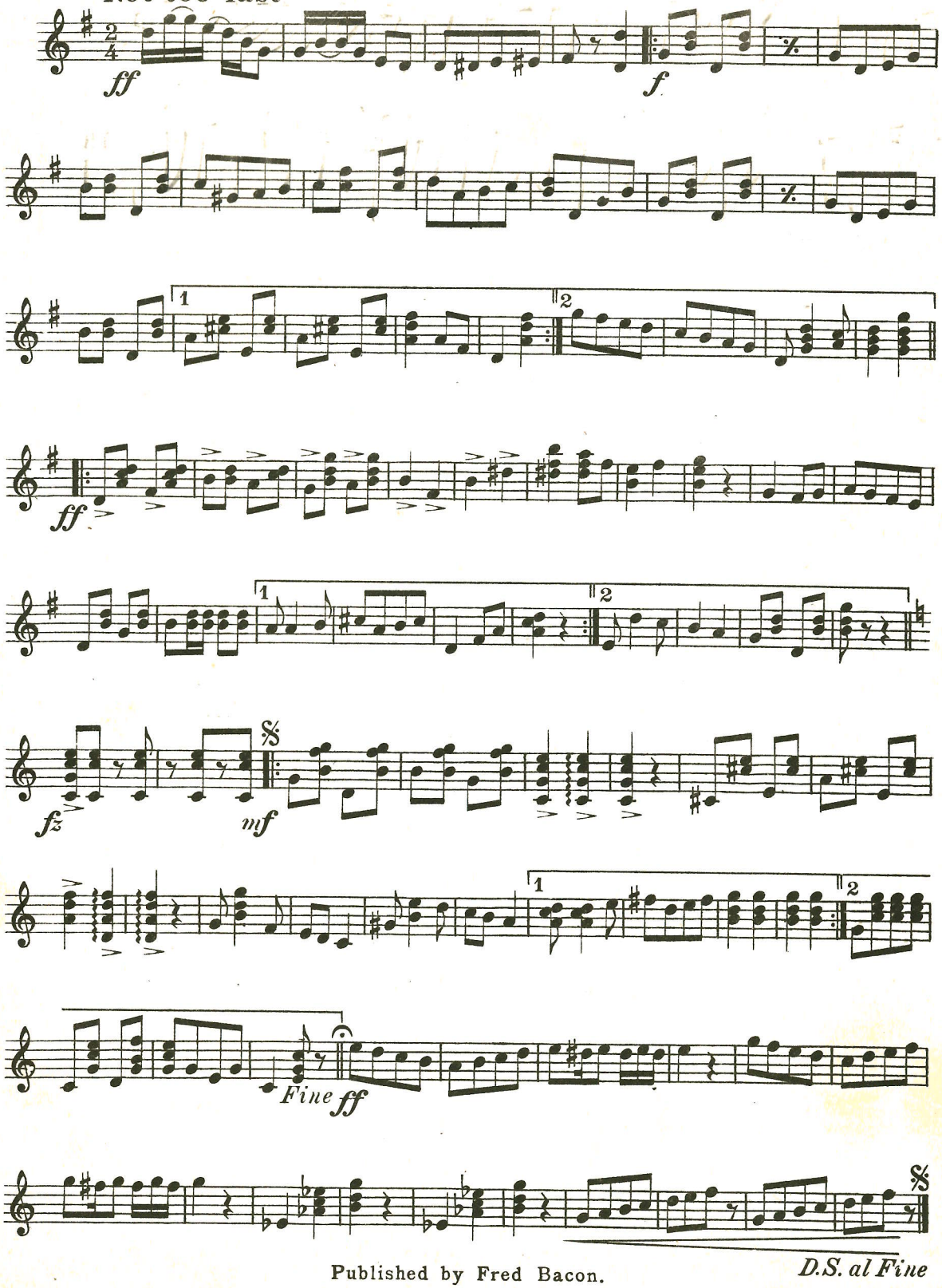
Keep Smiling

(RAG)

2d Banjo
C Notation

PERRY-BACON

Not too fast



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Dedicated to all "Serenaders"

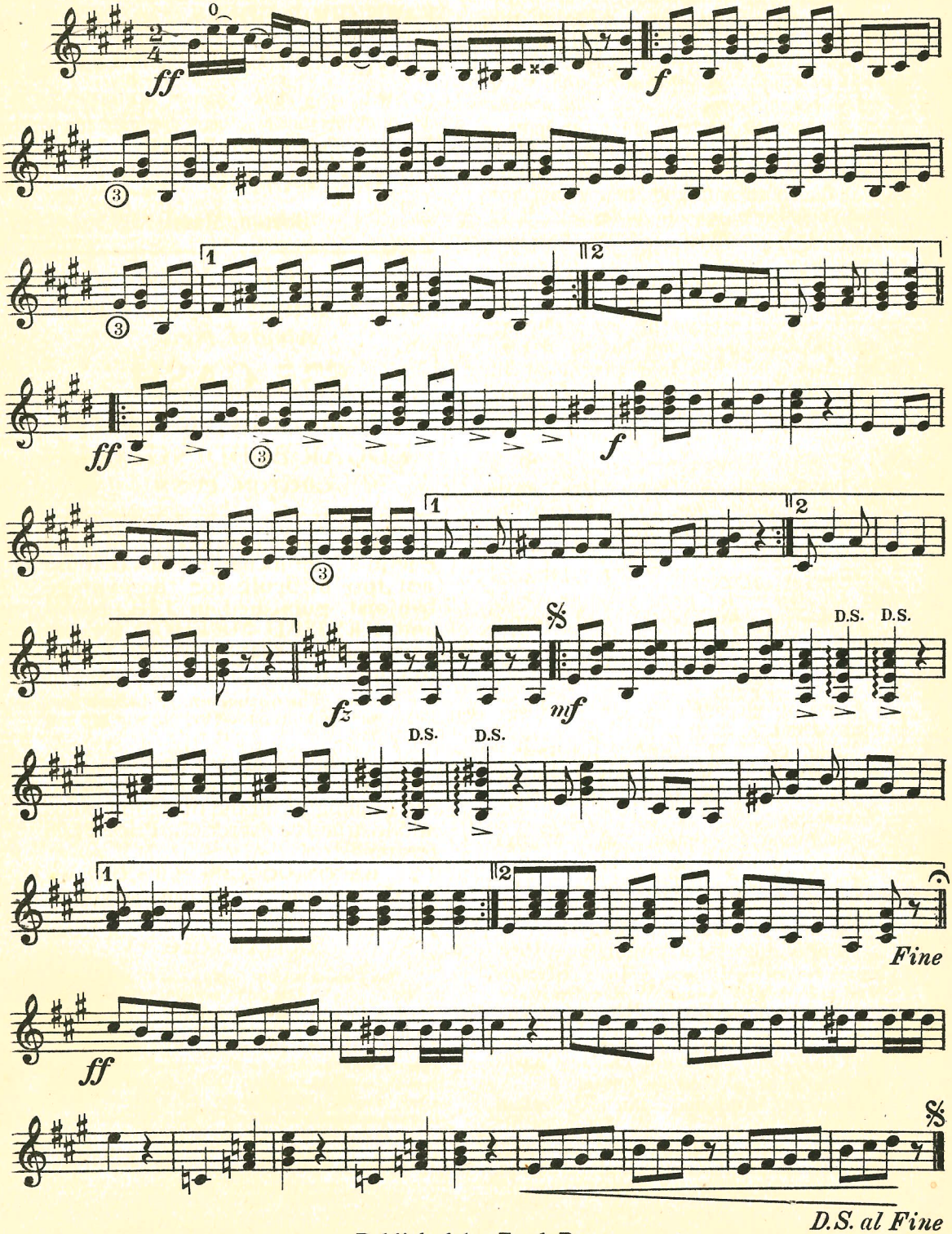
Keep Smiling

(RAG)

2d Banjo

PERRY - BACON

Not too fast



Published by Fred Bacon.

know what to get. You never know he is a banjoist until you find one in his house. He never tries to create the feeling that because he favors the banjo you should also. What is the result? Why everyone thinks he doesn't think much of the banjo. That it is incapable of holding its own with other instruments. And everyone says or thinks: So and So plays the banjo, but a banjo doesn't amount to anything. They brag about their horse, and dog, and cat, and their cane, but did you ever catch one bragging about his banjo? Someone says that you have a fine guitar (everyone instantly wakes up with some inquiry), but if it happens to be a banjo mentioned (not a word is said and no interest is shown) you have to use a ball bat to attract attention and then they say: "Well, what of it?" That is the reason banjos are not more popular and that is the reason why there are not more sold.

The Providence "Serenaders" gave the following program on March 26. William H. Callahan, Jr., was chief Serenader:

General ensemble, "The Starry Jack," Hildreth.

Selections for banjo and piano, "Down in Chicken Foot Alley," Mr. Walter Burke, banjo; William H. Callahan, Jr., piano.

General ensemble, "The Palms," Faure-Odell.

Reading, "The Stolen Custard," "Lost Tommy," Master Melvin Tanner.

General ensemble, "Dengoza," Nazareth.

Secretary's report, Mr. Walter Burke.

Mandolin solo, "Mazurka-Fantasie," Opus. 272, Munier, Sig. Giuseppe Pettine; Mr. Callahan, accompanist.

Guitar duet, "La Virginella," Hayden; Gavotte-Munier, Miss Eleanor Nickerson, Miss Susan Wilber Smith.

General ensemble, "Persian Princess," Armstrong.

Banjo solo, Mr. James H. Chase; Mr. Callahan, Jr., accompanist.

General ensemble, "Reeves' Second Regiment March.

Banjo solo, "Massa's in the Cold, Cold Ground" (variations), "Crazy Quilt Rag," "Sleep, Little One, Sleep," Mr. Fred J. Bacon.

General ensemble, "Sun Rays."

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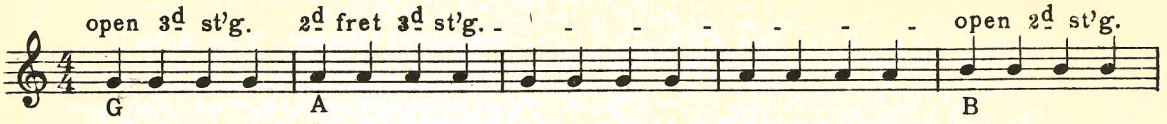
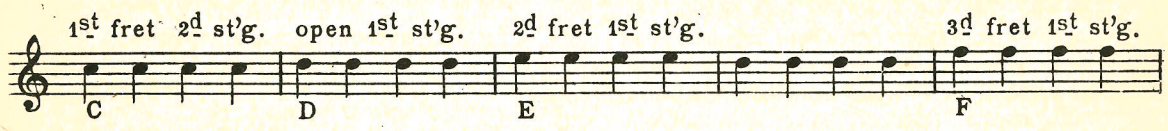
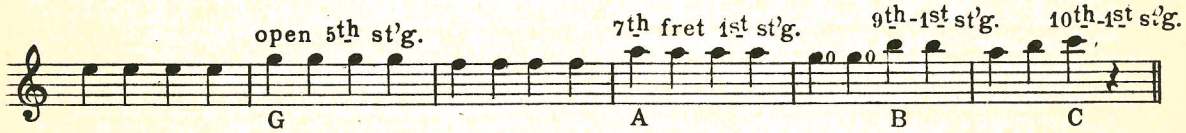
Arlington, N. J.

Banjo Lesson № 2

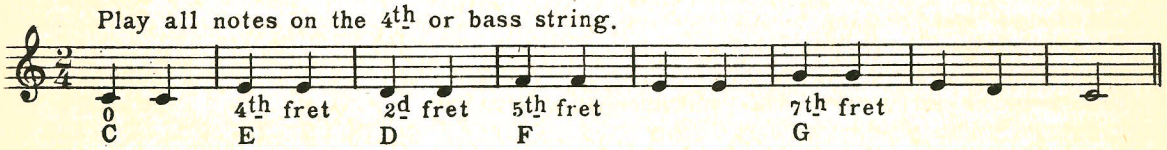
(C Notation)



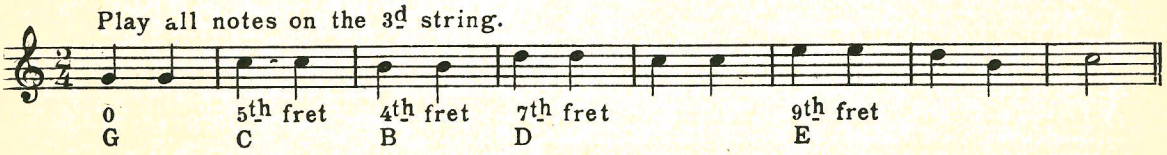




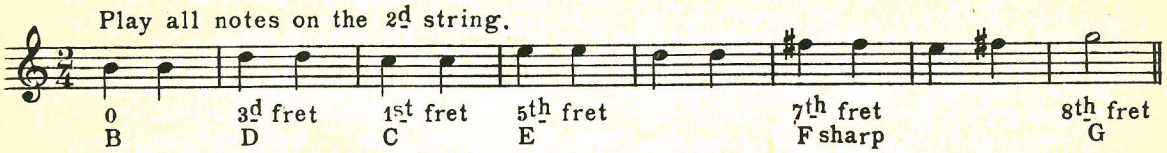
Play all notes on the 4th or bass string.



Play all notes on the 3d string.



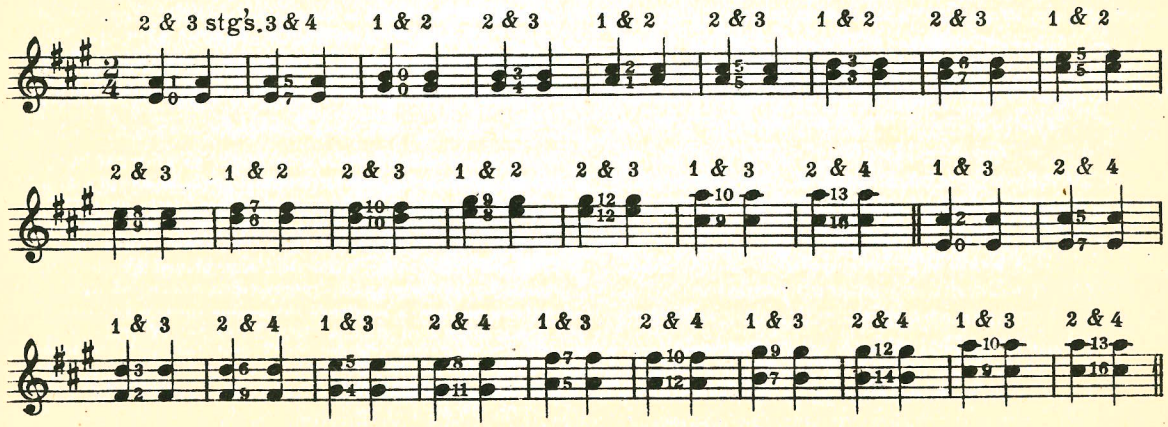
Play all notes on the 2d string.



Showing where the same chords can be played in different positions.

(A Notation)

Figures to right of notes signify frets and 0 open strings.



Study the above carefully. It will teach you to read in positions more readily.

NEW YORK "SERENADERS" BANJO ORCHESTRA.

The half tone picture on the first cover page is a group of banjoists made up of New York "Serenaders." At the time this picture was taken, the banjo orchestra consisted of six first banjos, four second banjos, one banjo-mandolin, one plectrum banjo, piano and drum. This club gets the permission from the music publishers and make arrangements to fit the instruments. When practical the banjo-mandolin playing the flute parts, the plectrum banjo (strung with guitar 1st, 2d, 3d and 4th strings), playing 'cello parts. The regular piano and drum parts are used. Each member of the club renders valuable assistance by writing and copying parts. The members are all very enthusiastic, and outside of their weekly rehearsals practice a great deal at home.

The New York "Serenaders" have grown in membership so in the past four years it was necessary for them to secure larger quarters. They meet and rehearse now in Moose hall at No. 245 West 55th St.

The "Serenaders" are doing much good for the B, M, G,and we wish there were more "Serenade" organizations throughout the country. There are besides the New York "Serenaders," the Boston and Providence "Serenaders," and all three have a membership totaling about 500. There will very soon be a "Serenaders" club organized in New London, Conn., and already there are about thirty who have expressed their willingness to join.

Walter Burke, Secantreas of the Providence "Serenaders," announces a grand gala "Serenade" to be given at the Narragansett hotel on the evening of May 23. There will be an excellent musical program given by the members, and besides there will be several out of town artists take part.

All "Serenaders" and their friends are invited.

PROGRAM GIVEN BY THE NEW YORK "SERENADERS"

April 18, 1915

Miss Shirley Spaulding
Chief Serenader

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Mr. Wm. Ed. Foster

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Fox Trot — Pryor

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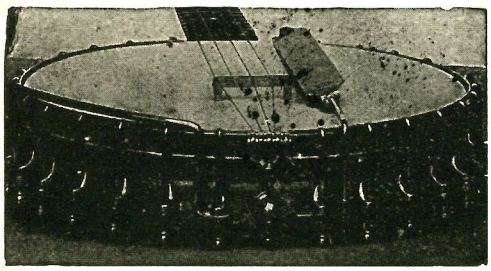

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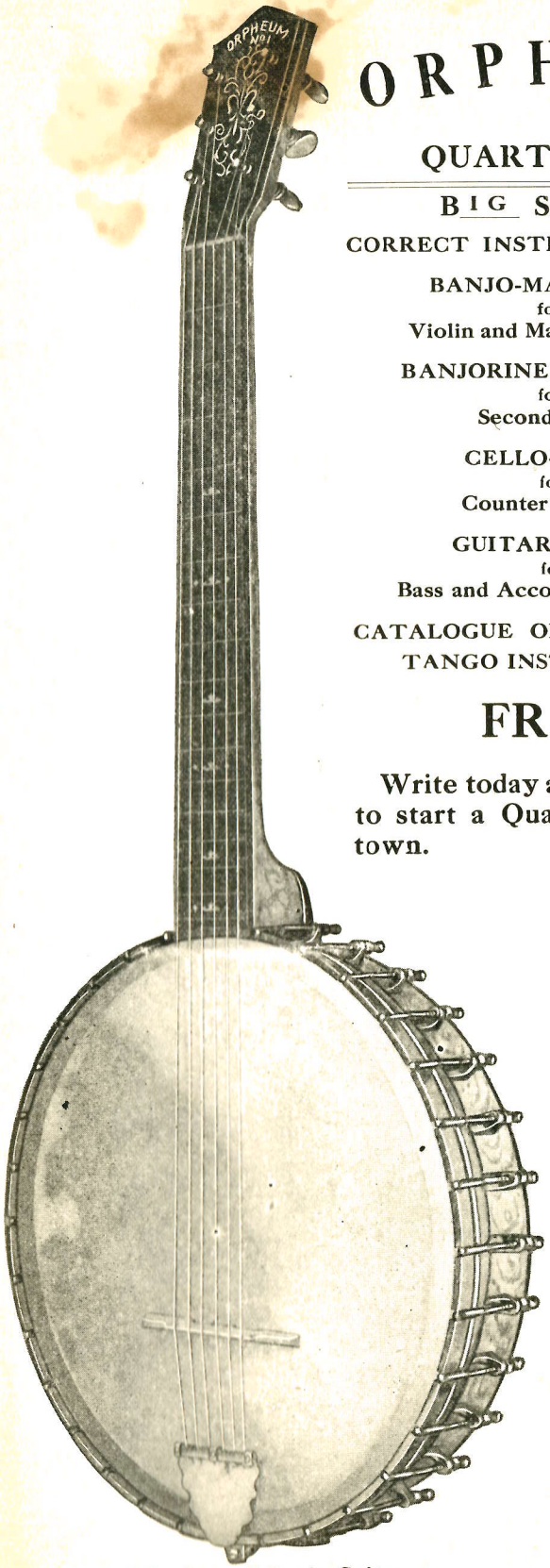

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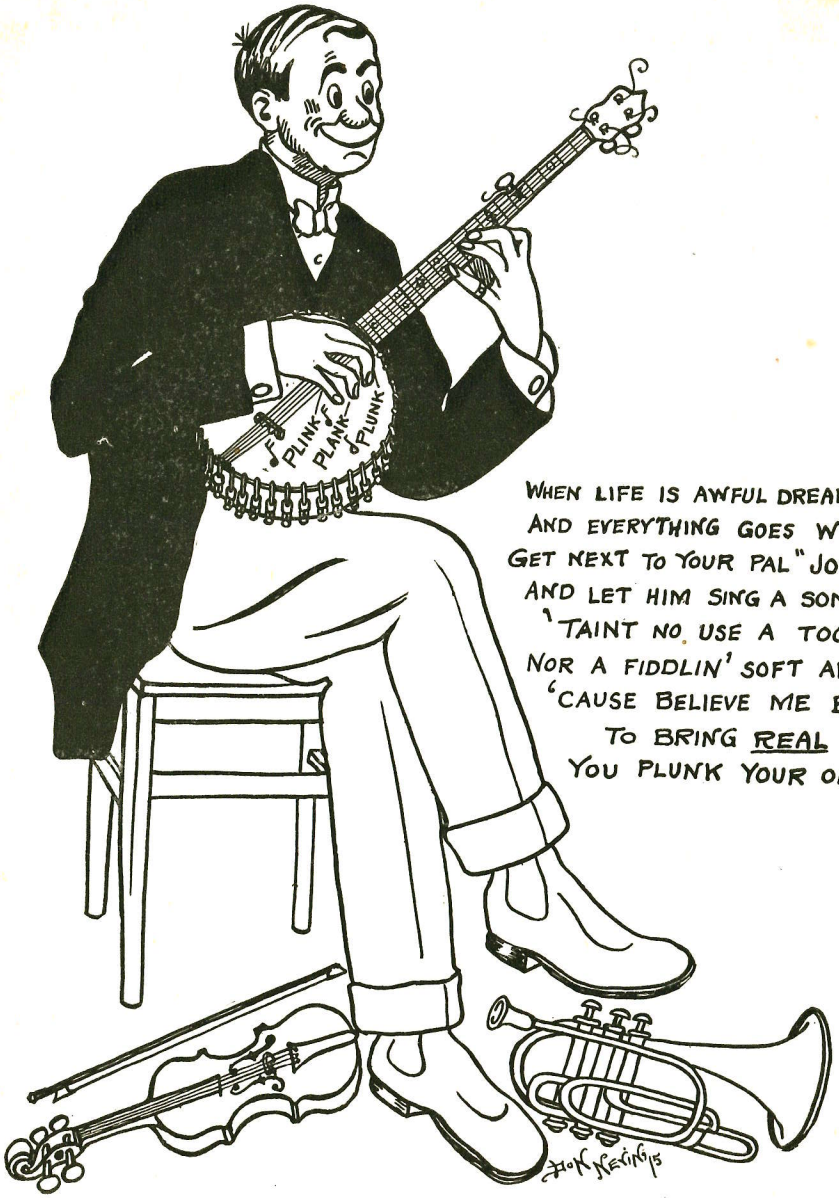

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AND EVERYTHING GOES WRONG,
GET NEXT TO YOUR PAL "JO" BOYS
AND LET HIM SING A SONG.
'TAINT NO USE A TOOTIN
NOR A FIDDLIN' SOFT AND LOW;
'CAUSE BELIEVE ME BOYS
TO BRING REAL JOYS,
YOU PLUNK YOUR OLD BANJO.

COMPLIMENTS OF "THE BANJOIST"

VE no3

"Convention" Number.

JUNE, 1915. PRICE 10 CENTS

"The Banjoist."

A monthly magazine devoted to the interest of the
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Ragioso Rondo.	Eno.
Polonaise No. 2.	Eno.
University Grand Waltz.	Glynn.
Old Folks at Home.	Arr. Berthold

THE BANJOIST

A Monthly Magazine devoted to the interest of the
BANJO MANDOLIN GUITAR VIOLIN.

Published By

Fred Bacon, Plant Building, New London, Conn.

Entered as second-class matter April 12, 1915, at the post office at New London, Conn., under the Act of March 3, 1879.

Vol. 1 **JUNE, 1915** **No. 3**

The picture which adorns this page is that of Walter T. Holt of Washington, D. C., organizer and director of the Nordica Mandolin and Banjo clubs; president of the American Guild of Banjoists, Mandolinists and Guitarists; member of faculty, Gunston Institute, Leojean college and Washington college.

Mr. Holt is a highly successful teacher and a fine performer on all three instruments; particularly the mandolin. The enthusiasm he has shown and the zeal with which he has labored in establishing clubs, has had much to do with winning the great success that the B, M, G has enjoyed in the Capital city.

Mr. Holt is conscientious both as teacher and worker, and is exceedingly popular with his pupils.

As a composer he enjoys a well earned popularity among the lovers of the banjo, mandolin and guitar. Perhaps his most widely known composition is his "Southern Belle March," written for the three fretted instruments. The "Washington Times" has this to say of Mr. Holt:

"Walter T. Holt, president of the Washington Institute of Music, is one of the best known performers on and teachers of the mandolin, guitar and banjo in this part of the country. For more than ten years he has occupied an honored place among Washington instrumentalists, and is widely known to the general public through his concerts and his quartet which has been such a popular feature at the Poli theatre."

THE AMERICAN GUILD CHAPTER PLAN.

Never in the history of plectral music has there been so great an enthusiasm as is now being generated by the American Guild in the promulgation of its extension plan—the establishment of Guild chapters.

In recent years plectral orchestras or plectral societies, under various names, have been found valuable adjuncts to individual development of students, and in raising the general standards of our music and musicianship.

In addition to the essential and valuable features of these various types of organizations the American Guild offers the obvious advantage of affiliation with the great official body of men and women who are and have been working together for the uplift of our interests. Besides the standardizing of method and effort, the elimination of unnecessary experiment, the economies of co-operation and the strength of concentrated effort, Guild chapters are offered opportunity to participate in the work of an organization with legislative and creative powers—powers that are shaping the future of plectral music.

Chapter Bulltin No. 2, issued by the Extension Department of the Guild, gives an excellent outline of the plan, scope and benefits of chapter work. One paragraph under the caption, "What Can a Chapter Do?" is especially interesting:

"'What can a chapted do?'—or better, 'What has a chapter done?' One chapter has trebled its membership in one year. It has become self-supporting—the proceeds from chapter concerts provide funds for all needs and to spare. Chapter membership fees and dues are very low. Good music, a good library, good times, good feeds, are available to chapter members at less than actual cost. Next year the chapter will give a series of Artists' recitals, and will not only provide opportunity for the members and the public to hear our best musicians, but expects to turn whatever financial profits that accrue into the chapter treasury to provide more good things later. A yearly competitive contest is planned, based on the Guild standards of attainment, whereby the six players showing greatest advancement on the mandolin (2), mandola, mandocello, guitar and banjo, will represent the chapter for the ensuing year as chapter sextette, and will be made leaders of their respective sections in the chapter orchestra. Any player holding this position for two years will be given the title of 'Chapter Artist' and will retire to the ranks to make way for another. This chapter is composed of beginners, in their first year of study, and students in all grades up to the professional player. It is a significant fact that the monthly meetings are attended by an average of 85 per cent. of the membership."

The little Bulletin gives many facts that should interest our teachers and players. Our limited space will not permit further quotation. Copies of the Bulletin may be obtained from Field Secretary C. V. Buttleman, 327 W. Wesley street, Jackson, Mich.

BANJOS IN THE MANDOLIN ORCHESTRA.

(By F. Landry Berthoud.)

The banjo has a particular quality of tone that cannot be obtained from and other instrument. The banjo, therefore, should have a regular place in the instrumentation of the mandolin orchestra. Arrangers should give to the banjos those parts which best suit the instrument and, in such cases, the banjos may become the solo instrument for that particular musical idea. It is only by skillful and intelligent manipulation—in other words, good arranging—that one can get the best effects fram each instrument. Any instrument, if it dominates constantly, is monotonous in the orchestra. The banjos give th most delightful touches of color to orchestral selections when rightly arranged. Aside from solo effects they can be used at times to aid in the emphasis of parts that should be brought out forcefully. And, of course, wherever possible in "tutti's."

It is, in my estimation, a great mistake to have the banjo section "just strum along" on a species of accompaniment. While the banjo partakes of the nature of both a melodic and a harmonic instrument, it's best points should be seized upon and utilized. A suitable, playable part should be arranged for the banjo, in the same manner that an arranger is careful to write for, say, trombone—a suitable part. For trombone the arranger would not make the mistake of writing a part which would be better adapted to the flute or vice versa.

To reiterate, banjos are more than valuable in the mandolin orchestra, but only when care is given to the studying out of their effect and characteristics, and parts given them accordingly.

In those mandolin orchestras that have been recognized as "the best," banjos have had no place or they have been given merely "filling in" parts. It is not sufficient to write parts for the banjos in order to give them "something to do." Furthermore it is a mistake not to give room to a corps of players that may be made a vital asset to the musical production.

A criticism that is often made of mandolin clubs or orchestras is: "So little sound from so many players." This is because there is so much deadwood which leaves the real work to be done by a few who are playing first parts, in all probability. Banjos, with properly assigned parts, lend body and power to a mandolin orchestra.

For a mandolin orchestra of about ten first, at least six banjos are required, in order that they may hold their own as regards balance and as regards completeness. Two of these should be plectrum and four played in the regular way. There will occur places where the regular banjos would be worse than useless while the plectrum banjos would be invaluable. On the other hand, there will occur passages where nothing is as satisfactory as the regular banjo voice.

It is pretty difficult to find banjo players who are musicianly enough to be willing to sit still and do nothing while the others are playing or to be able to count seven measures of rests or such and similar stunts which are merely "all in the day's work" to the regular orchestra player, but I have found a few and they have enabled me to formulate these ideas, to be perfectly confident of the success of and usefulness, nay importance, of banjos rightly used in a mandolin orchestra.

It is a commercial necessity that orchestrations for mandolin orchestras be so arranged that they are "playable in any combination." The demand for really orchestrated music is practically nil. Therefore a publisher who would go to the expense of getting a selection out that would not sell is a poor business man. But the development of the mandolin is the sufferer by these conditions. As soon as the demand is apparent the publishers will cater to it—of that there is no doubt—but it would seem as though these Utopian conditions are still a long way off.

In order to appreciate the difference between the two different styles of orchestrating, I would suggest that the reader examine carefully the orchestration of a symphony—as performed by a regular symphony orchestra, and then get an ordinary ten part orchestration such as is used in smaller orchestras and the difference will be very readily

noticed. Well, we in the mandolin world are in the "ten part and piano" stage as yet and mighty glad to have gotten even as far as that! But that does not prevent our looking and forging ahead. It costs nothing to have an ideal, but it's a difficult matter to remain steadfast in its pursuit.

As was insinuated previously these deductions are not merely on paper only. They are empirical.

The Serenaders' orchestra in New York is not considered complete without its banjo section. For the most part we are obliged to use the printed banjo parts, but on every occasion possible, without infringing on the copyright law, a special set of parts is written out along the lines we have just been discussing.

TONE CULTIVATION.

(By G. Pettine.)

It is an acknowledged fact that a player of a certain instrument produces an individual tone quite different from that produced by another person even using the same instrument. The tone produced by two pianists for instance will be found quite different. I would safely assert that a pianist with a good well cultivated touch will produce a better tone from an inferior piano than would another with a fine instrument if he were given to "pounding." I have heard Clarinetists of experience and possessing great technique produce a nasal, unsympathetic tone while others of inferior learning draw a most sweet, mellow tone.

The tone produced from an instrument is generally in keeping with the player's temperament, nature and refinement; but after all if a great deal of the student's attention is given to tone quality from the beginning and that developed along with the different branches of technique it is safe to expect that a good tone will be the final outcome.

Mandolinists producing a pure mellow tone are few because their efforts are generally all directed towards finger dexterity. Every mandolin student should devote not less than ten minutes every day to tone cultivation; this is done by going through several scales tremoloing every note, say two measures of common time, andante. Every tone must be started pp, and played crescendo to ff, then diminuendo to pp. Also there must be scales made up of sixteenth notes played with two strokes to every sixteenth note. (This will give the result of sixteenth notes played with tremolo.)

Now let us investigate regarding the timbre of the different strings. Also how they vary in quality by playing above or below the sound hole; this will enable us to use our good tone to advantage.

The fourth and third strings being covered or wound give a different quality of tone than do the second and first strings. When playing pieces of serious character, phrases that do not demand rapid execution should be played either on the covered strings, avoiding (whenever possible) the going back and forth from a covered string to one uncovered. This of course demands a knowledge of the different positions and renders the execution more diffcult. But there are cases where it is just as easy, nay even easier, to keep the phrases or a passage, on a covered string. Such cases happen when the phrases or passages do not go any higher than a second space. It has always been a source of wonder for me to notice how mandolin players even of experience play on a second space on the second string, even when it is preceded and followed by a note of lower pitch, without realizing the bad tonal result produced! For beginniners I would advise to make it an infrangible rule never to use an open string if the note that might be so played is preceded and followed by a lower one, but to play it with the fourth finger when in the first position.

Of course passing from the second to the first string and vice versa or from the fourth to the third string and vice versa is not so bad. But the changing from the third to the second string, and vice versa, is simply horrible and must be avoided, especially in phrases that do not require rapid execution. The only cases where the changing of strings is allowed are those of special effects.

The most brilliant tone comes from the mandolin when the plectrum at-

Tremolo Lesson № 3

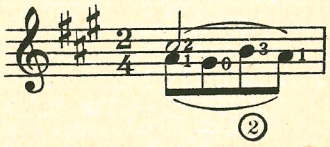
By FRED BACON

When playing the tremolo on the 1st and 2d strings bring the position of the right hand a little closer to the strings, so that the tip of the first finger will brush evenly across them both. Swing the finger as rapidly as possible.

To tremolo on the 2d and 3d strings, the position of the right hand must be far enough in towards the first string, to allow a good free swing of the finger, to cover both these strings, the same as on the first and second.

When playing the tremolo on the 3d and 4th strings the second and third fingers of the right hand can even rest lightly on the 1st and 2d strings, instead of on the head of the banjo or tone bar.

When there is one note with the stem turned up and other notes with stems down in a measure, and slurred above and below, this means that both the upper and lower notes are tremoloed together, the upper note being held throughout the measure. For example:



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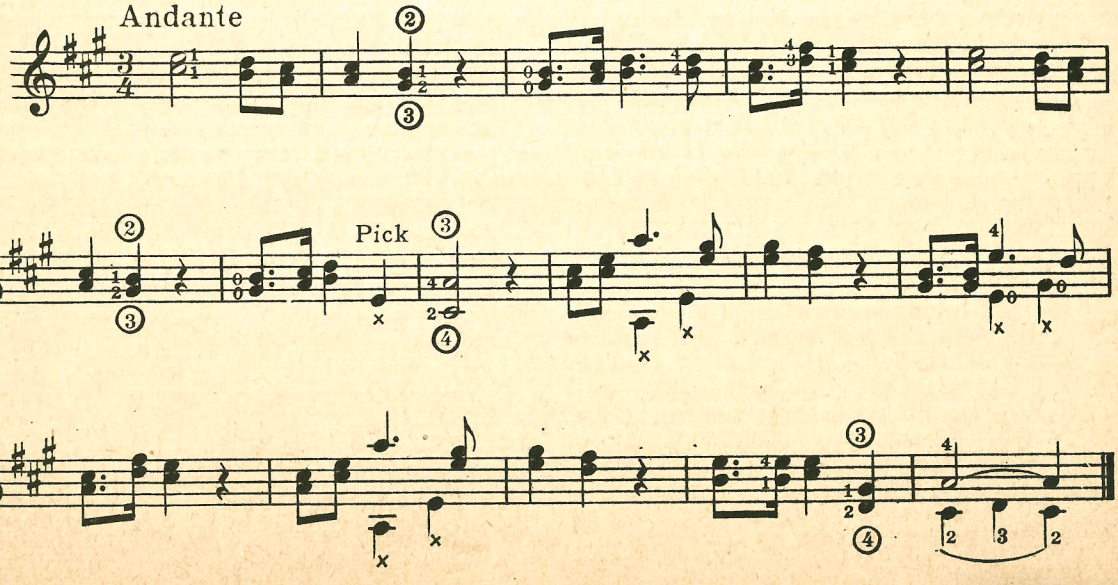

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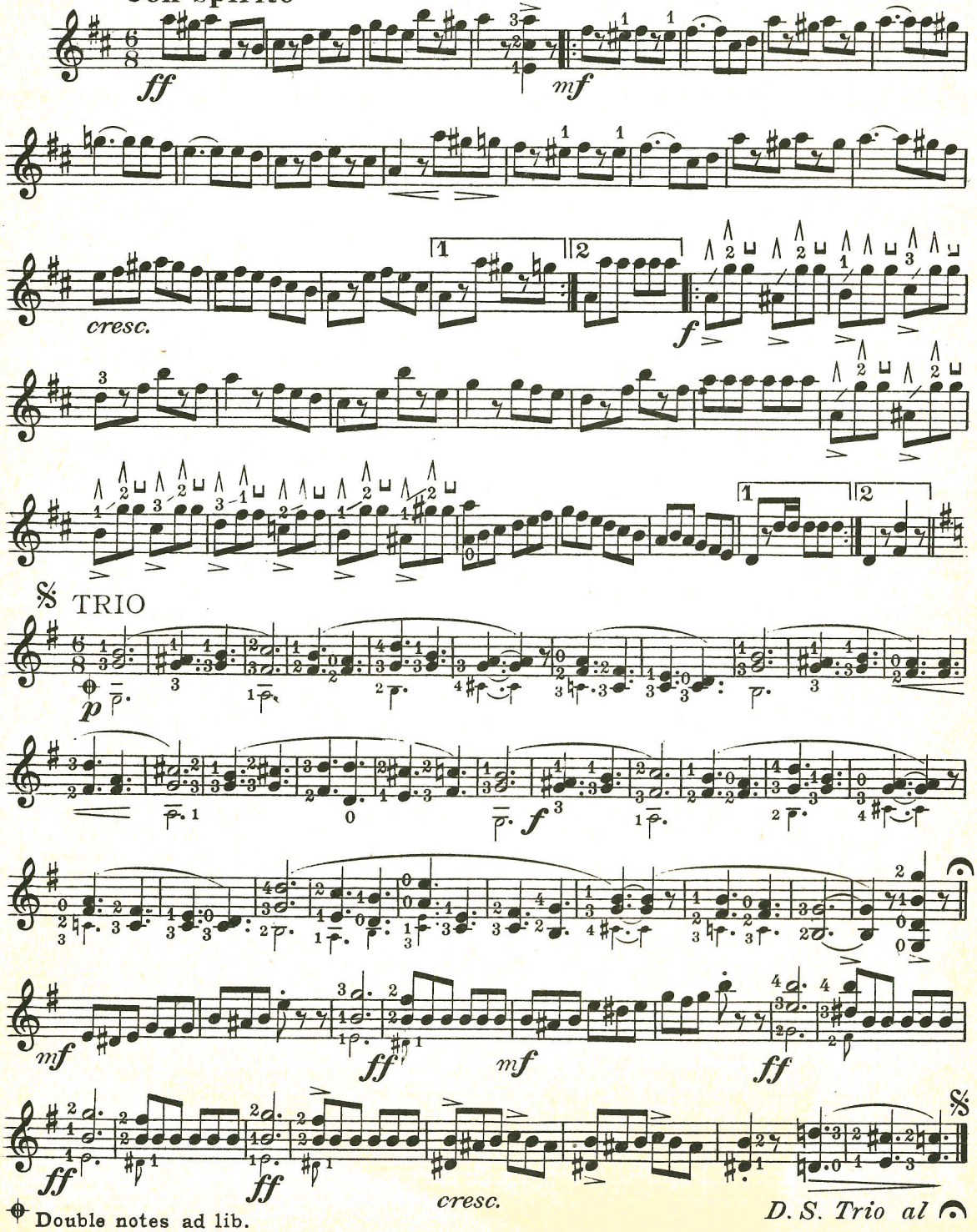
Century Club March

1st Mandolin
or Violin

H. C. KEPPEL
Arr. by William Foden



Double notes ad lib.

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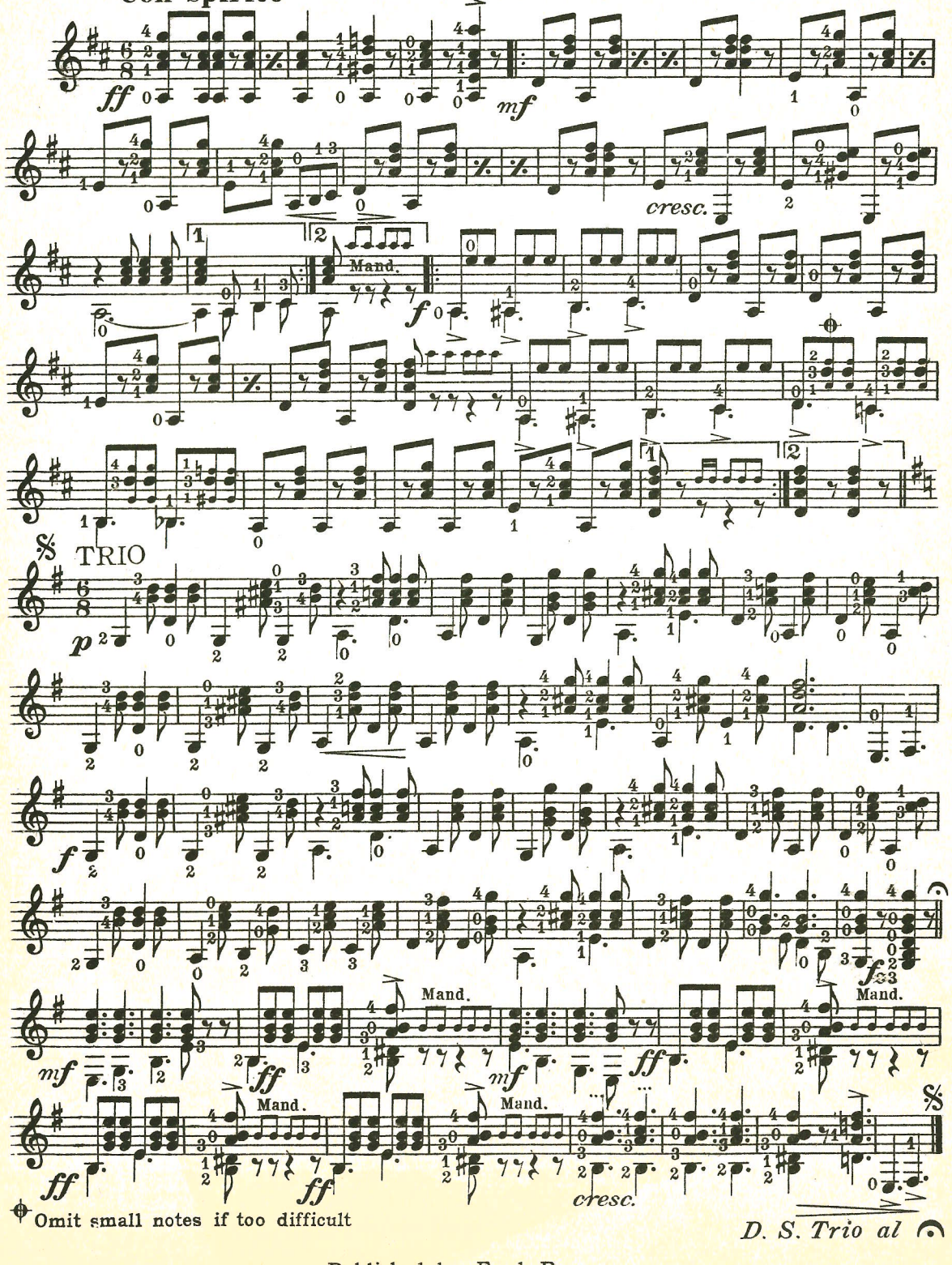
Century Club March

Guitar Acc.

H. C. KEPPEL
Arr. by William Foden

Con spirito



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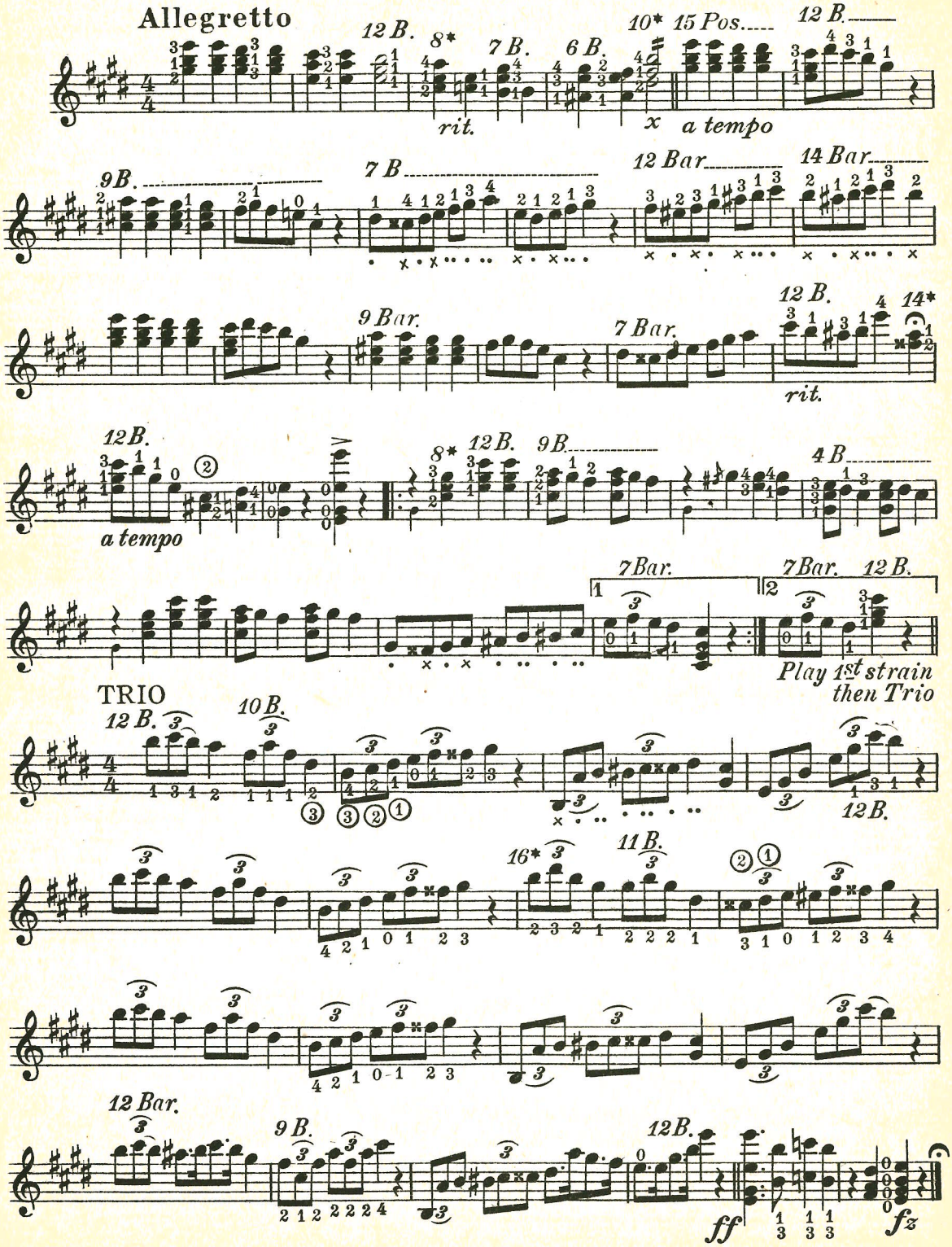
Dance Oriental

Banjo Solo

FRED. J. BACON



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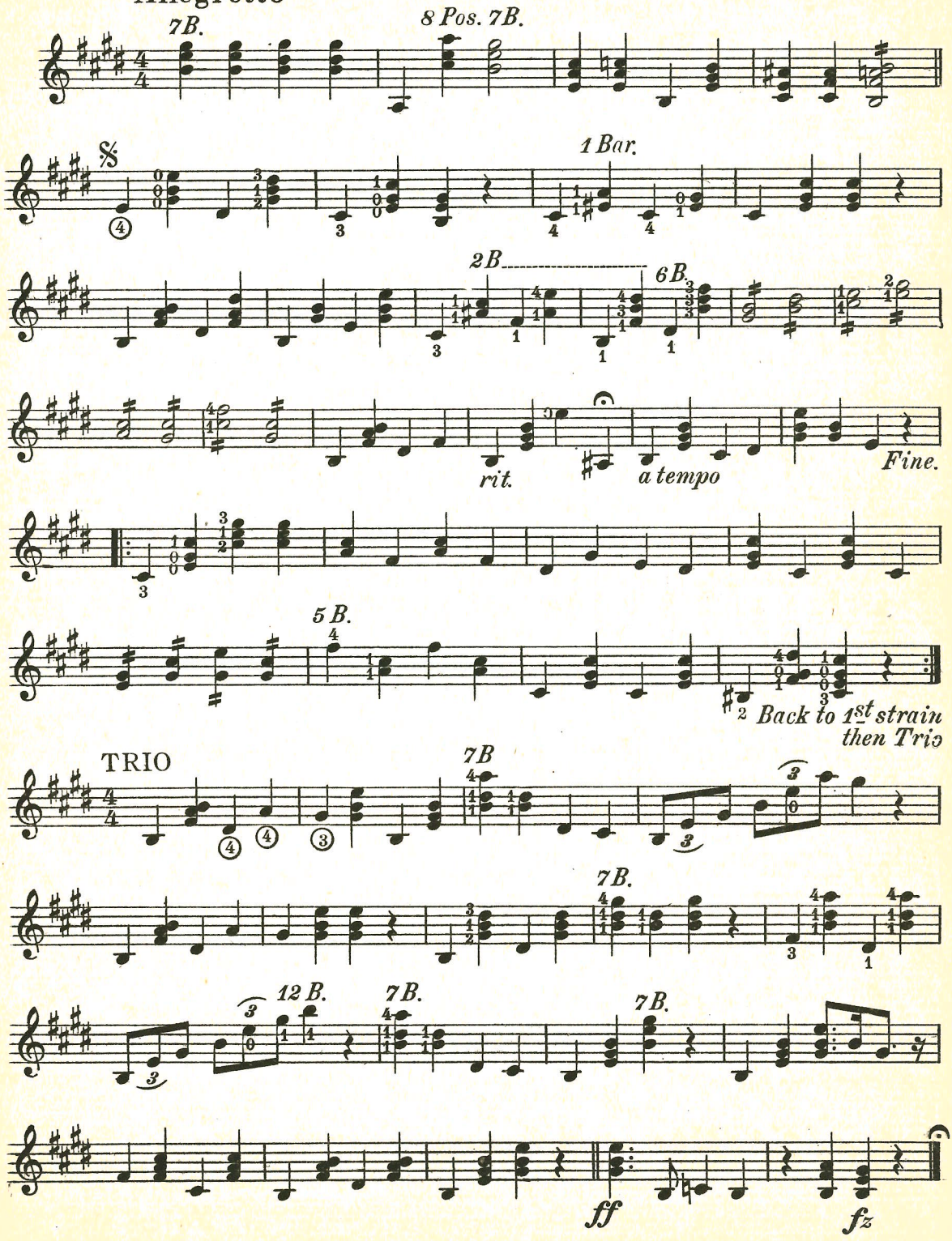
Dance Oriental

2d Banjo

FRED J. BACON

Allegretto



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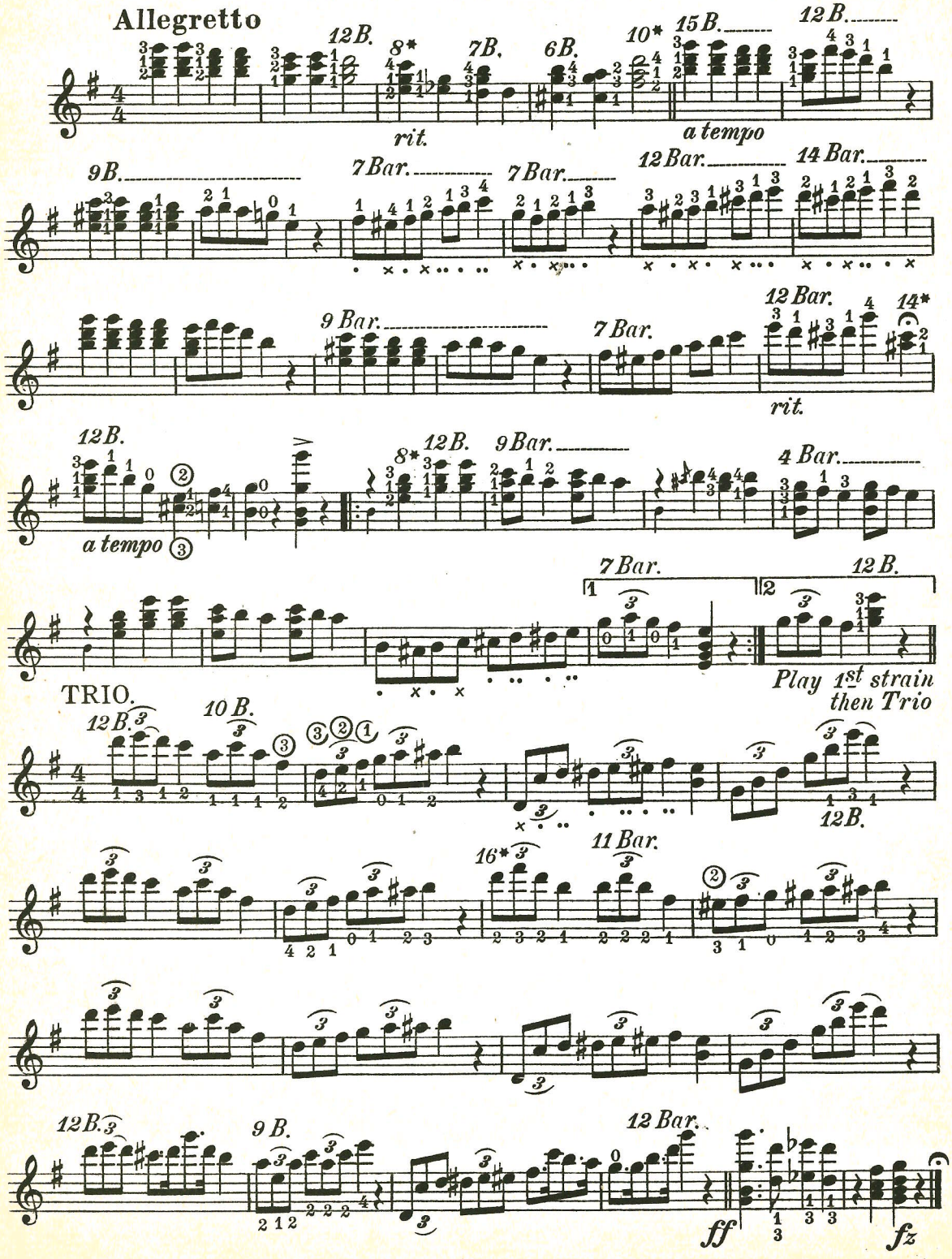

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Dance Oriental

2d Banjo

C Notation

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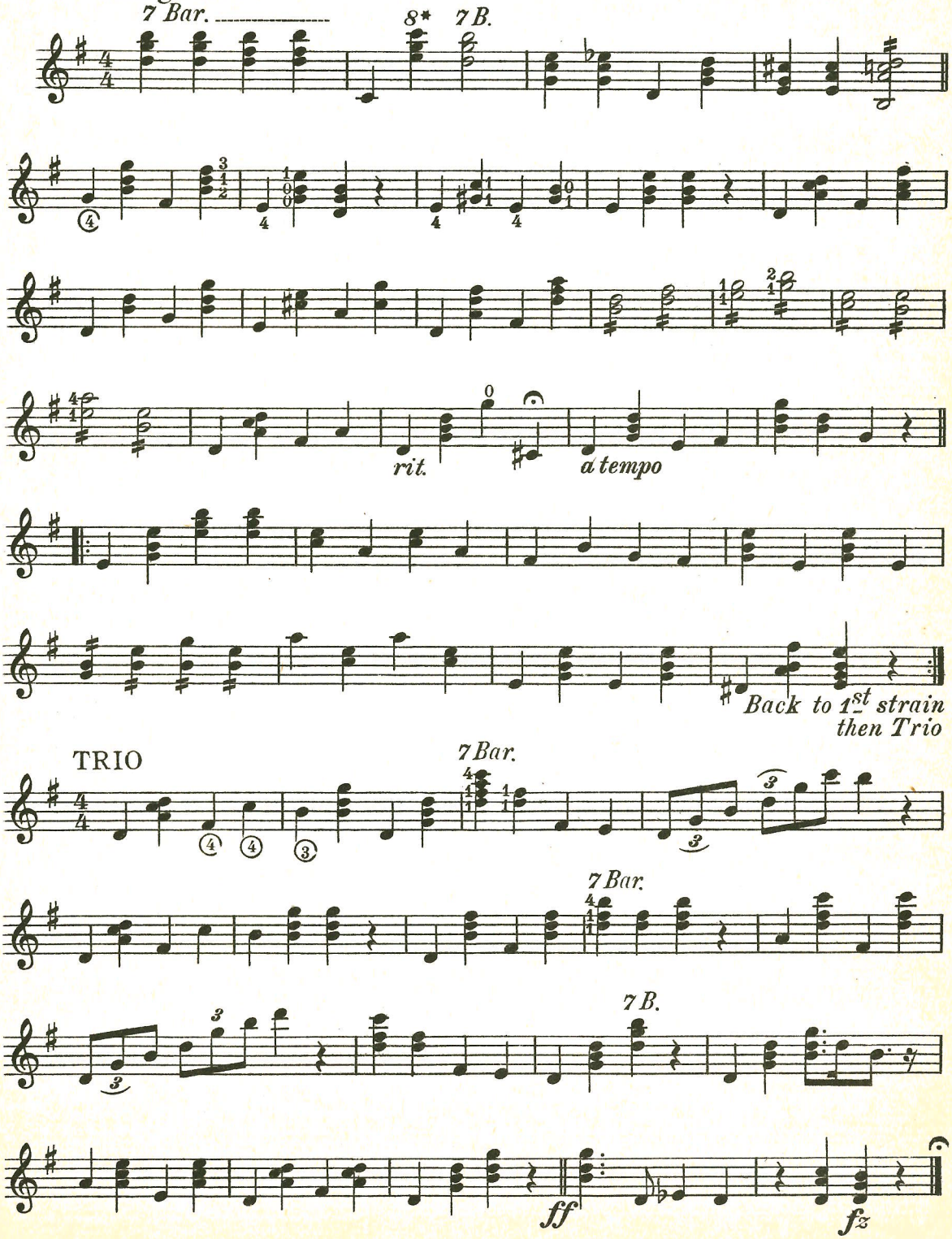
Allegretto



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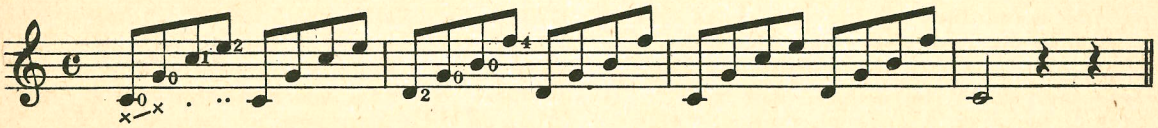
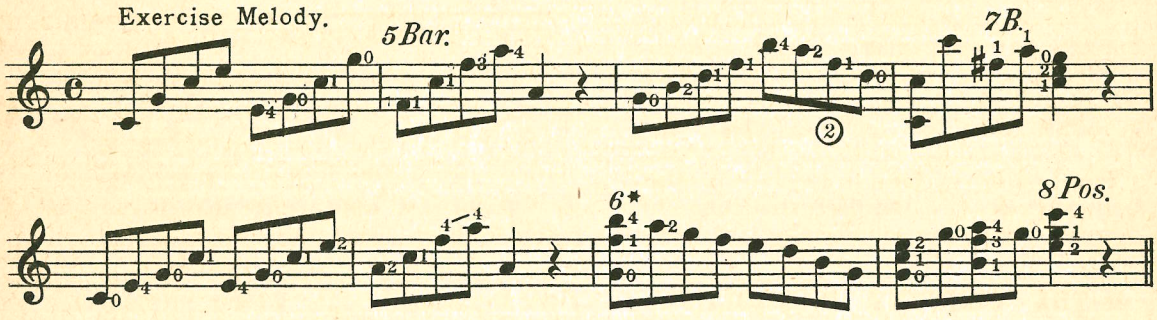
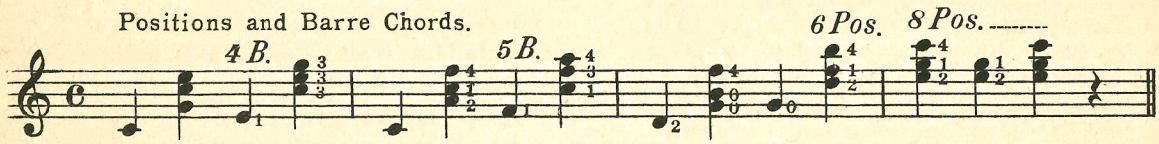
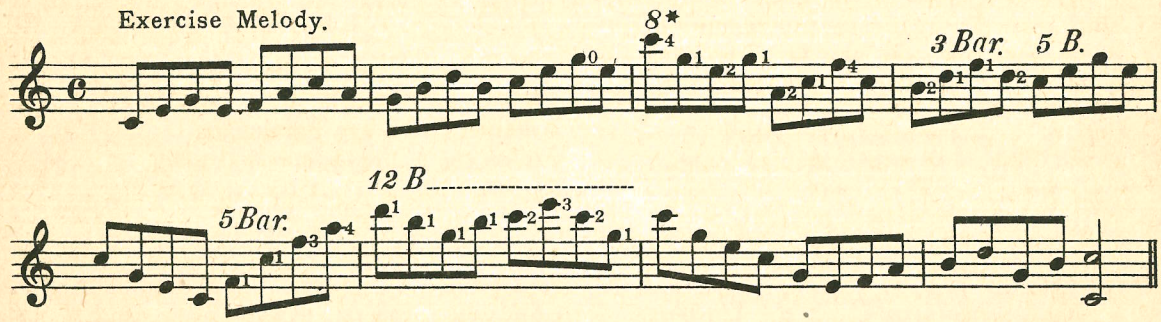
Banjo Lesson № 3

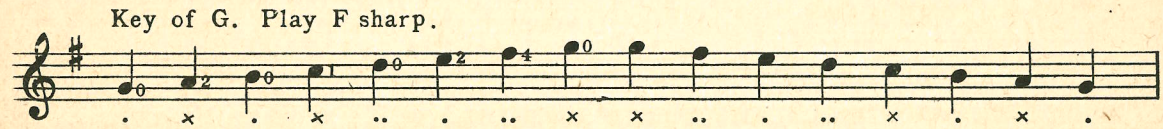
(C Notation)

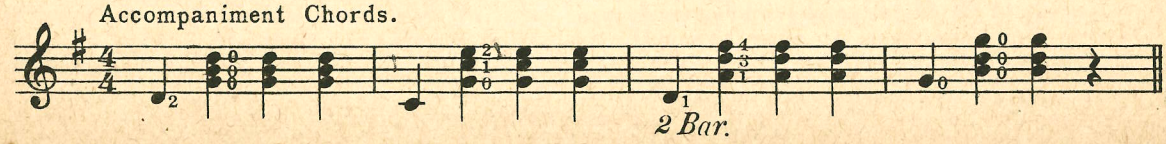












tacks the strings about two and one-half inches from the bridge, and it should be played there ordinarily for the tone can be controlled with ease from pp to ff. The deepest and richest tone is obtained by playing above the sound hole. But with the hand up there the tone cannot be controlled easily, neither can it be brought out well in ff. One should only play above the sound hole in p, or pp, or for special effects and contrasts.

By playing quite close to the bridge a peculiar somewhat reedy tone is obtained. This quality of tone should be used only for special effects (sometimes marked on the music, "near the bridge") and never in f, or ff, passages. This quality of tone is specially useful in contrast with the deep rich tone obtained above the sound hole.

THE CENTURY MANDOLIN ORCHESTRA.

The half tone picture on the first cover page of this issue is that of "The Century Mandolin Orchestra" of New Haven, Conn. Mr. H. C. Keppel is the director of this splendid organization, and is a thorough musician, and a good performer on all three instruments (banjo, mandolin and guitar).

The instrumentation used by this club are: First and second mandolin, tenor mandola and mando-cello, with harp guitar or piano accompaniment, but are right at home on any combination of instruments to suit any occasion. This club was organized about six years ago. They have a fine repertoire of standard and popular music, and render all selections in excellent taste. Mr. Keppel has composed a number of good marches, and in this issue we publish his latest composition, "The Century Club March." We hope to publish another of Mr. Keppel's fine marches in the near future.

DON'T MISS THE JULY NUMBER OF "THE BANJOIST." If you liked the music in the first three issues of this B, M and G journal you will certainly like the numbers in the July "BANJOIST." There will be a beautiful guitar solo, "'Ah, So Pure," from the opera of Martha, arranged by William Foden, and a fine banjo solo in both the A and C Notations, and also a very melodious number for the mandolin. If you are not already a subscriber to "THE BANJOIST" and have never received a copy send 10 cents for a sample copy of the July number. We have a few of the April, May and June numbers left, which we will send you for 10 cents a copy.

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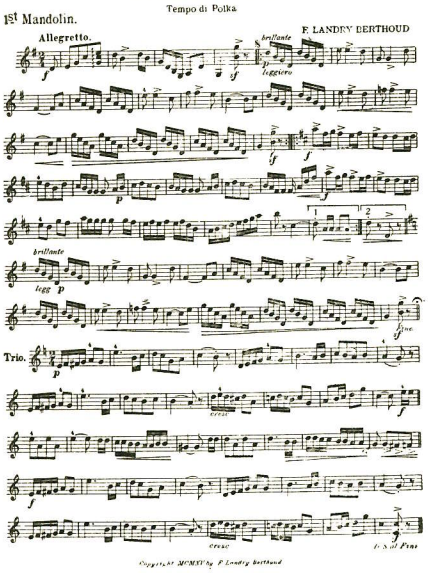

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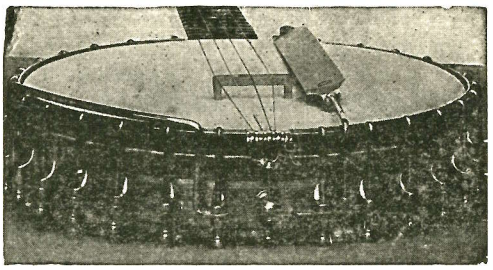

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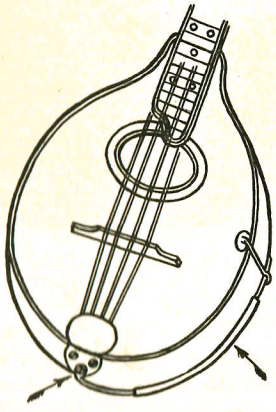

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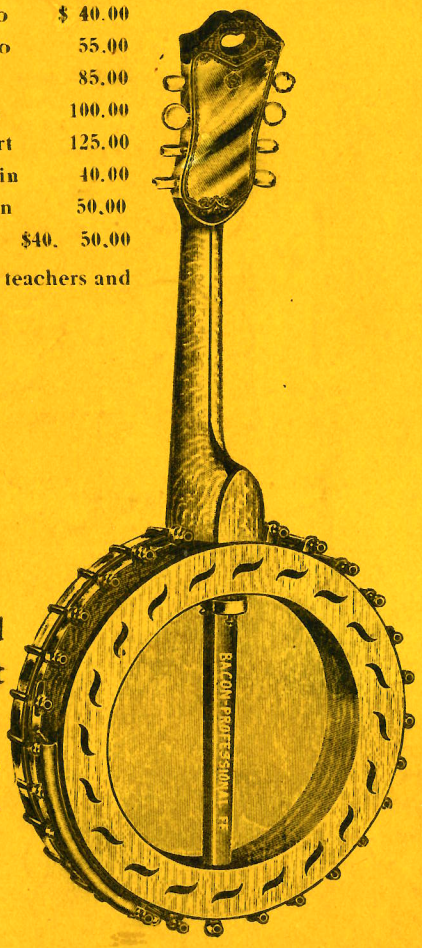
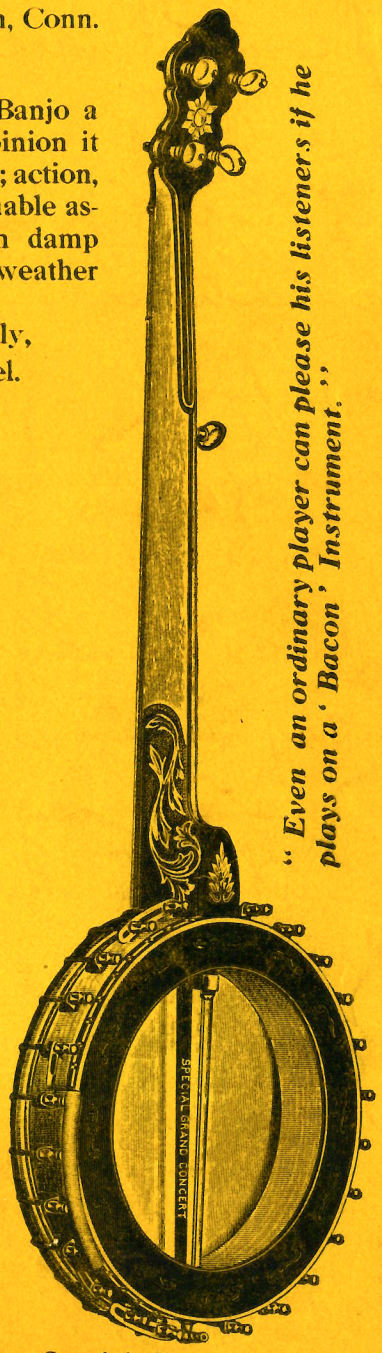


No. 2 Banjo-Mandolin



Special Grand Concert

Princess V. I no 4

"Vacation" Number.

JULY, 1915. PRICE 10 CENTS

"THE Banjoist."

A monthly magazine devoted to the interest of the
BANJO
MANDOLIN
GUITAR
VIOLIN

"The Banjoist" is a new monthly magazine, and needs the support of all that are interested in the B—M—G. The music is new and always good and from the best in our profession.

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THE BANJOIST

A Monthly Magazine devoted to the interest of the
BANJO MANDOLIN GUITAR VIOLIN.

Published By

Fred Bacon, Plant Building, New London, Conn.

Entered as second-class matter April 12, 1915, at the post office at New London, Conn., under the Act of March 3, 1879.

Vol. 1 **JULY, 1915** **No. 4**

From Our Readers

Dear Mr. Bacon: I received "The Banjoist" and was delighted with all it contained. All good from cover to cover. I trust it will be as much appreciated by all true lovers of B. M. G. You certainly deserve success on anything pertaining to the banjo in particular. You are a first representative of our favorite instrument. Good luck to you.—O. R. Babbitt, Merrimac, Mass.

Mr. Fred Bacon. Dear Sir: As one who loves the banjo and appreciates really good banjo music and playing, I want to thank you for "The Banjoist." The fact that it is produced by a "real" banjo player, and contains such music as we should all like to see more popular, adds materially to that interest. I wish you success.—R. Haddock, care The Fairbanks Co., Philadelphia, Pa.

Dear Fred: Although somewhat late I want to congratulate you upon the appearance and contents of your magazine, "The Banjoist." It should be in the hands of every teacher and player of the B. M. G. Of course you will enter my name as a regular subscriber. I am mentioning it to my pupils, and shall try and get you some subscribers.—George C. Krick, Germantown, Pa.

Dear Mr. Bacon: Think your new journal, "The Banjoist," is very fine. Will send my subscription and probably others.—Miss Bessie Dean, Scranton, Pa.

Dear Mr. Bacon: Find one dollar enclosed for a year's subscription to "The Banjoist." Am very well pleased with the copies I have received and am sure it will not fail to make a hit with anyone interested in the banjo. I showed my sample copy to B. G. Gedney, Mamaronneck, and Mr. A. McGee, both banjoists, and they said it was A.1, and you will receive their subscriptions. Wishing you and "The Banjoist" success.—Luther T. Neiman, Mamaronneck, N. Y.

Mr. Fred Bacon. Dear Sir: I must congratulate you on the new magazine; I like it very much and am expecting great things of it in the future. I wish you all the success possible. I was especially pleased with Brother Hartnett's denunciation of the plectrum style for the banjo; his views coincide with mine. If people like that kind of tone let them play a mandolin-banjo. The latter is much more rapid of execution anyway for playing from piano scores, and can be played in all keys much easier; but the good old banjo was never intended to be played with a pick. When played thus it loses it's originality (and its beauty, as well), and becomes another instrument entirely. Is it any wonder that masses have little respect for the banjo after hearing it "scratched" (not played) as it is often done in vaudeville? I once saw an act, supposed to be a "big time" headliner that consisted of one banjo playing "lead," and two others and a piano playing accompaniment.

They were half way through "Dixie" before I could catch enough of the melody to be able to tell what they were playing. Snarejos, sure enough!—Artemas Higgs, Fort Wayne, Ind.

Dear Bacon: I like your new magazine, and hope you can keep it up.—George L. Lansing, Boston, Mass.

My Dear Mr. Bacon: I enclose $1 for my subscription to "The Banjoist." I like the way you start out, and hope you can keep making it better all the time. I will try and get you a few subscribers. Good luck to "The Banjoist."—C. A. Templeman, Sioux City, Ia.

Dear Mr. Bacon: I enclose $1.25 for my subscription to "The Banjoist." Am delighted with this new magazine. The music is dandy and if all the rest are as tuneful (a great fault with a lot of the music) as your first three numbers are, there will be no kick. I wish you and "The Banjoist" every success.—J. A. Jardine, Moose Jaw, Can.

The Banjo as a Musical Instrument.

(By Fred J. Bacon.)

Most all banjo players and lovers of the instrument have at various times heard remarks such as: "I wouldn't go across the street to hear an old banjo strummed," or, "I never could see any music in a banjo," etc. Most of us of course know that the banjo when played as it should be, is pleasing to listen to, and is capable of producing the very best in music, but as such remarks as the above **do** generally come from the more cultivated class of people, there surely must be some reason for them.

First, the player often has a very ordinary instrument or one that is not in proper condition. Secondly, he or she has a very poor touch, getting "hooked" tones or constantly plays too close to the bridge, producing a sharp staccato sound which is not pleasing to listen to all the time. Others try to play selections too difficult for them to execute, and still others play compositions that are neither musical nor tuneful.

It is not a very difficult matter to overcome all these things that cause people to speak as they do about our favorite instrument.

First of all, it is absolutely necessary that you should have a good instrument, or one that is in good playing condition, i. e., head of good quality and of medium thickness, drawn down so that it will be almost as hard as a board (remember this is the sounding board of the banjo), a set of true and proper gauged strings, a good firm, non-slipping maple bridge, and above all the banjo neck should be adjusted so that the strings will lay close as possible to the fingerboard and still not buzz against the frets when picked.

For general playing rest the little finger on the head or tone-bar about one and one-half inches from the bridge. Practice so you can take different positions of the right hand while playing. For instance if you want to play a sharp, snappy introduction to a march or something of this kind, pick down near the bridge. A beautiful "fluty" tone is obtained by picking the strings about an inch and a half from the fingerboard. To get a good round heavy tone on the fourth or bass string, push the thumb down towards the head.

The fingers of the left hand should always press the strings down firmly directly back of the frets, and should be bent at the first joint so that each finger will only touch where you wish it.

When you play chords of three and four notes, arpeggio them, rolling from the lowest to the highest note in rapid succession, accenting slightly on the last or highest note, as this is generally the melody, and should stand out.

In playing rapid runs on any one string, it is necessary to use the fingers alternately. Most of you are familiar with this style of right hand playing. I wish to say in connection with this, when alternating with the fingers, particularly with the thumb and first, after picking the note we will say with the thumb, lift it up away from the string while you play the next note with the first finger. You can play just as rapidly this way with a little practice and each note will then have a chance to vibrate.

Take some simple melody or familiar exercise and play slowly and try and

RASTUS' BANJO

Dis hea's ma fren' ma banjo,
She's got the sweetest tone;
I'd radder pick her lingo
Than pick a chicken bone.
(Plays chorus to "Old Kentucky Home.")

She ansahs to ma fancies,
Ef ahm gay or sad she knows;
An' she croons ob songs an' dances,
Wha' de sweet magnolia grows.
(Plays "Turkey in the Straw.")

Foh we wandahs 'round togedder,
No whars e'zactly home;
Sunshine or rainy wedder,
We's allus got to roam.
(Plays chorus to "Suwanee River.")

Ma human fren's am coolin',
Ah's faithful but dey ain't;
But banjo she ain't human,
No, sah, she's a saint.
(Plays "Ben Bolt.")

While I's a livin' sinner,
She'll sho' my partner be;
An' s'long's we stay togedder,
Dat's heaven on earth to me.
(Plays "Old Black Joe.")

(Composed and contributed to "The Banjoist," by Miss Marguerite Michael, Seattle, Wash.)

Continued from page 2

make every tone as musical as possible. When you have acquired a good pleasing tone gradually increase the speed. The tremolo should not be neglected as many beautiful effects are obtained with the tremolo, particularly with the thumb accompaniment.

Use good taste in selecting your music. Tuneful selections well arranged for the instrument and played musically cannot fail to please your listeners.

BANJOISTS ENTERTAIN.

Novel Program Given at the Germantown Conservatory.

(Germantown, Pa., Independent Gazette.)

A banjo recital of unusual interest was given last Friday evening at the Germantown conservatory by Mr. and Mrs. Frederick Bacon. The banjo is a distinctly novel instrument, and when well played, as it was last Friday evening, shows itself capable of producing fine effects. Mr. Bacon is a master of his instrument, and besides this possesses a personality that at once captures the audience and wins them to his side. Almost the entire program consisted of pieces composed or especially arranged for the banjo by Mr. Bacon. Thus it was that the best effects could be had.

The duets by Mr. and Mrs. Bacon gave a fine effect and showed much good technique, especially the several marches. Among the solos which Mr. Bacon contributed to the program were such popular selections as "Alice, Where Art Thou?" "Massa's in the Cold, Cold Ground," and others.

Mrs. Gladys W. Austin, reader, and a member of the faculty, proved a most able assisting artist. Her dramatic rendering of Poe's "The Raven," and later her several humorous selections, won for her long and appreciative applause, she being called out again and again.

Mandolin Concert By Fire Laddies.

The Banjo and Mandolin club of the Brooksville Fire Company made their first public appearance last night, when they gave a recital to a number of their friends in their quarters on upper Willett avenue. It was generally known that the Bronx firemen have been applying themselves most zealously of late in getting harmony out of the stringed instruments, but few of those who were present last night dreamed that they had made such progress. For a club, which has been in existence only a few months, and which was organized for the most part among the simonpure novices, the progress they made astonished their guests. They played difficult selections with a precision and technique which would have done musicians with many years' experience credit.

There were about fifty friends of the club present, and a fine program, arranged by Burton Gedney, the club's director, was carried out. The numbers were as follows:

Part 1.

Marionette's Frolic.
Arion Schottische.
Little Queen Waltz.
The College Boys—March.
Darkey's Delight.

Part 2.

Boston Galop.
La Pruda Waltz.
Tar Baby March.
Loveland is Calling.
Royal Arms March.

The members of the club are: Walter Faffley, George Birkett, William Warner, Frank Faffley, William Guthrie, Charles Guthrie, John Haight, John Maroney, George Doran, Harry Bitz, Henry Braun, Roy Taylor, Ralph Ketchum, Randolph Smith, assisted by Miss Blanche Moshier, Alexander MaGee and Burton Gedney.

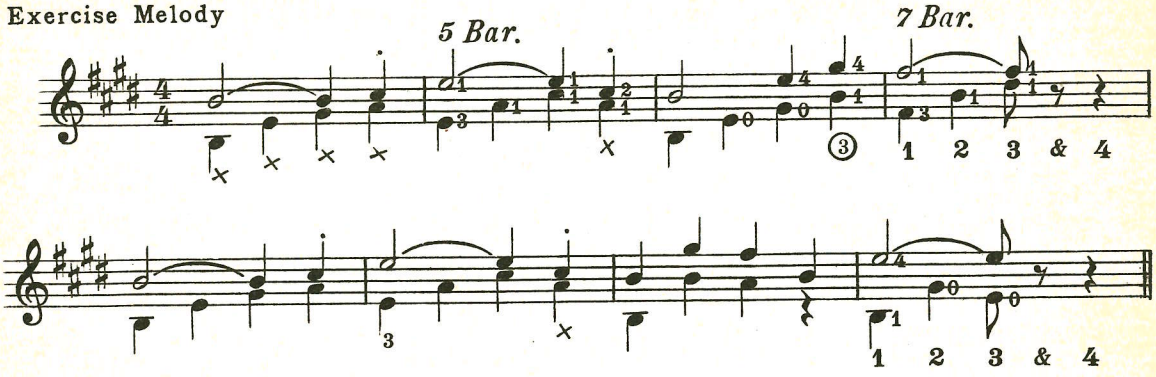
Following the concert, selections were rendered by MaGee and Gedney, and MaGee, the instrumentalists who so ably entertained the Brooksville firemen and their friends on New Year's day, while refreshments were being served.

(Port Chester Daily Item, Saturday, May 8, 1915.)

Tremolo Lesson № 4

By FRED BACON

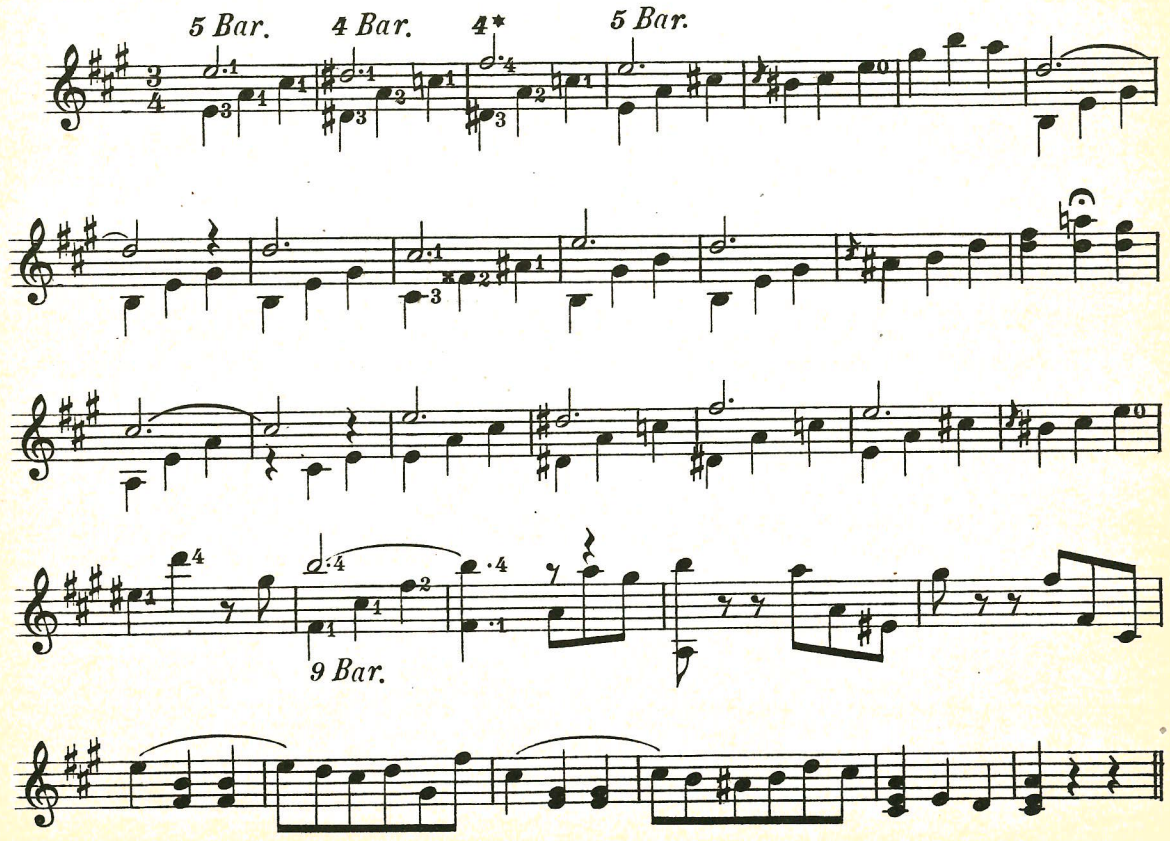
Exercise Melody



All notes in the above exercise with the stems turned up are to be tremoloed except those that have a dot over them. These are to be picked with the 1st finger. The tremolo should be started on the first note in the 3rd measure, and kept up until the 3rd count in the fourth measure, rest on the (& and 4.)

Play the same in the last measure.

MELODY from MOSZKOWSKI WALTZ



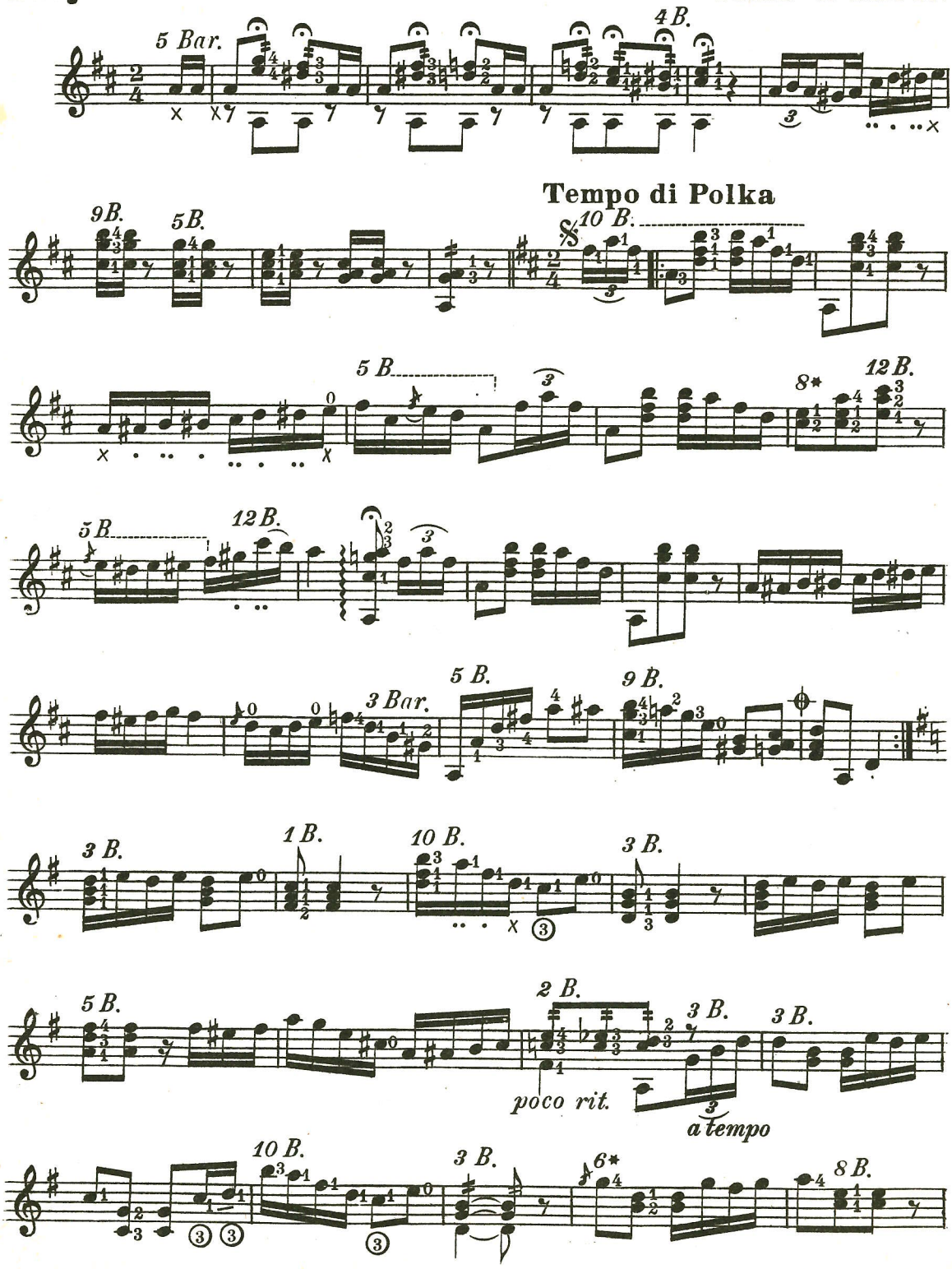
Tremolo all notes in the above melody except those with stems turned down.

The Princess

(Polka di Concert)

Banjo Solo

FRED J. BACON



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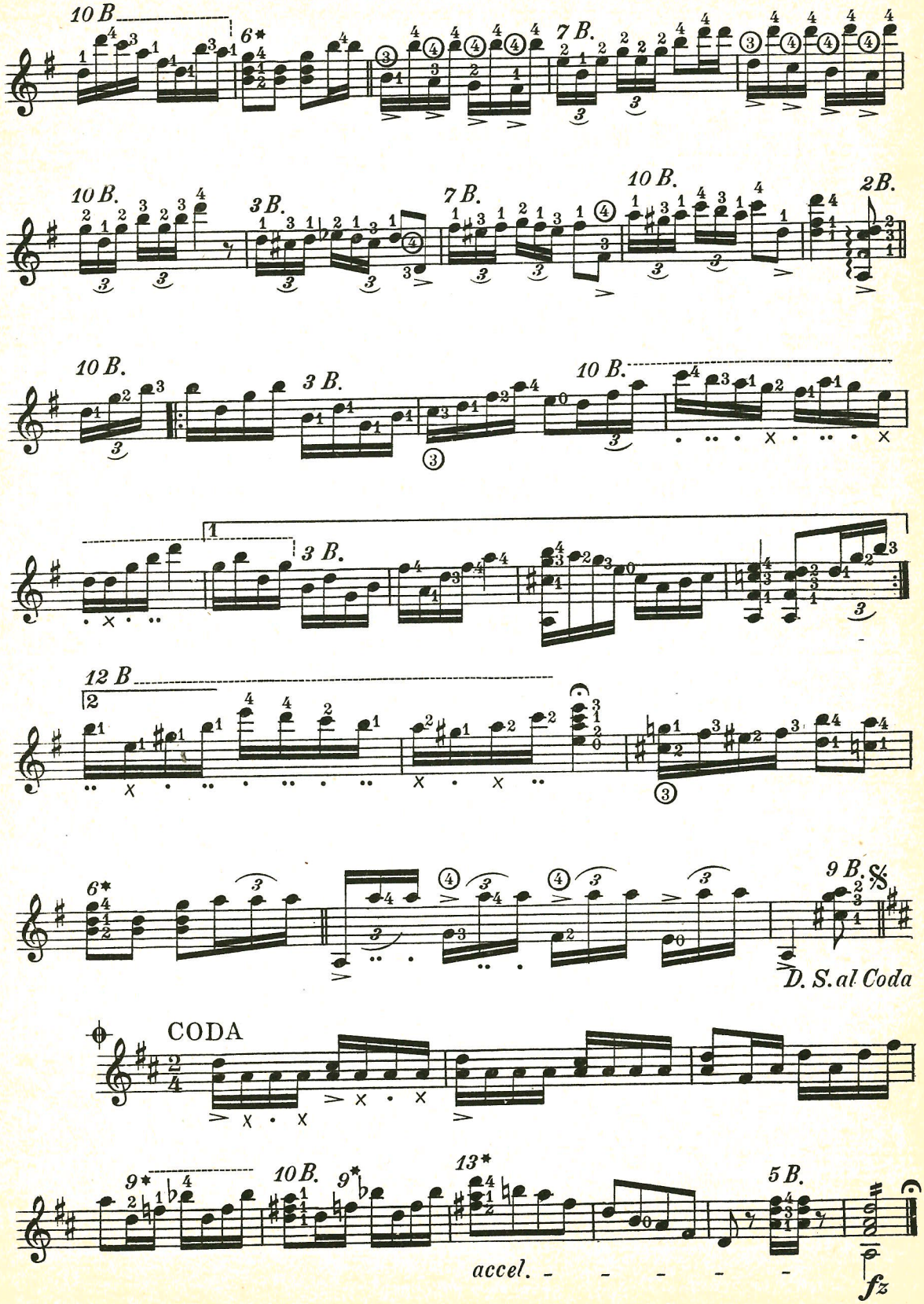
BANJO SOLO

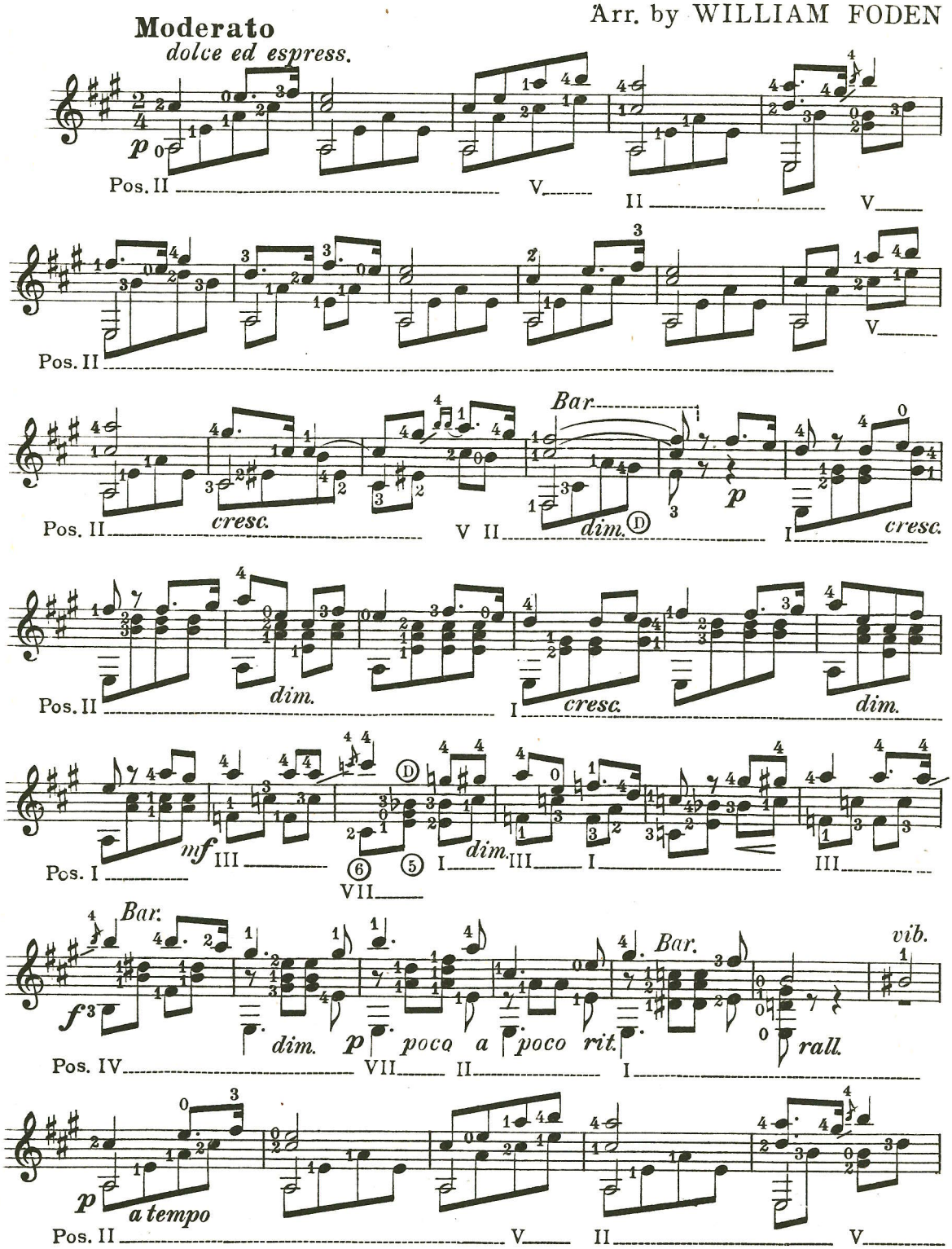

10 B.
6*
7 B.
10 B.
3 B.
7 B.
10 B.
2 B.
10 B.
3 B.
10 B.
3 B.
12 B
9 B.
D. S. al Coda
CODA
9*
10 B.
9*
13*
5 B.
accel.
fz

Ah! So Pure

From the Opera "Martha"
(F. Von FLOTOW)

Guitar Solo

Arr. by WILLIAM FODEN



A figure or letter in a circle indicates the string.

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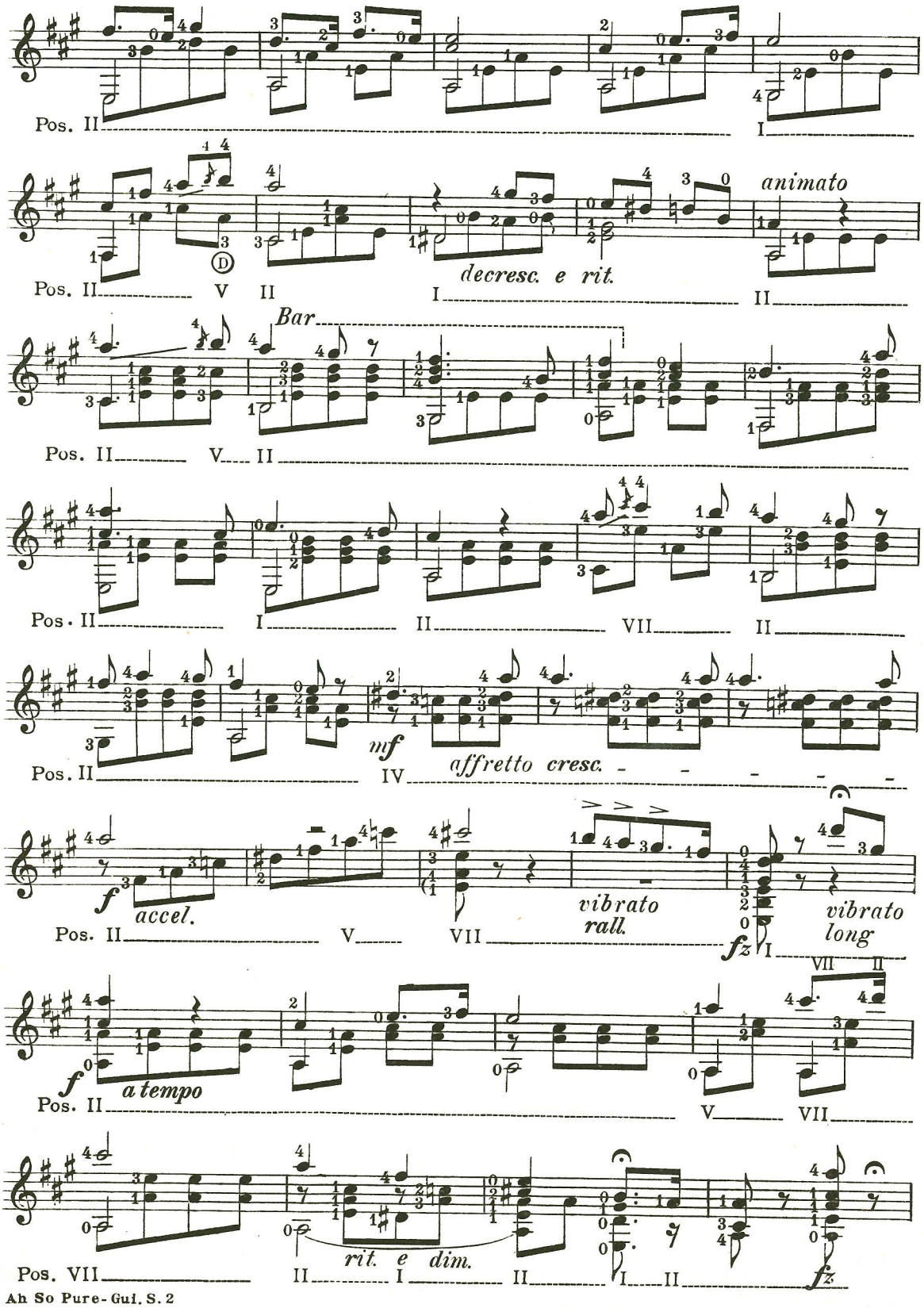
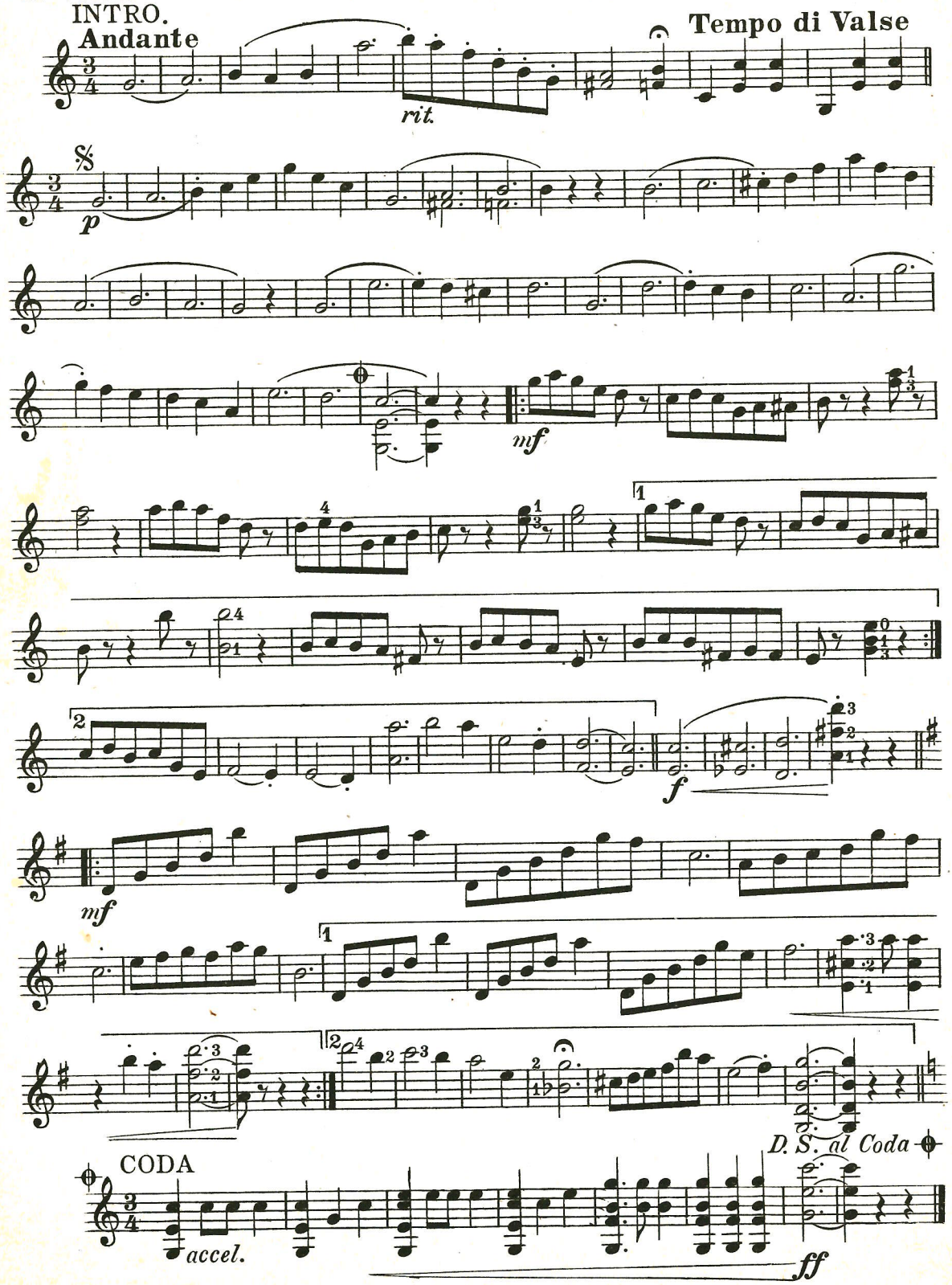

Pos. II
I
animato
decresc. e rit.
Bar
Pos. II V II
Pos. II I II VII II
mf
Pos. II IV affretto cresc.
f
accel.
Pos. II V VII
vibrato
rall.
fz I
vibrato
long
VII II
f
a tempo
Pos. II V VII
Pos. VII II I II I II
rit. e dim.
fz

Beautiful Siren

(WALTZ)

PERRY-BACON

1st Mandolin
or Violin



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Beautiful Siren

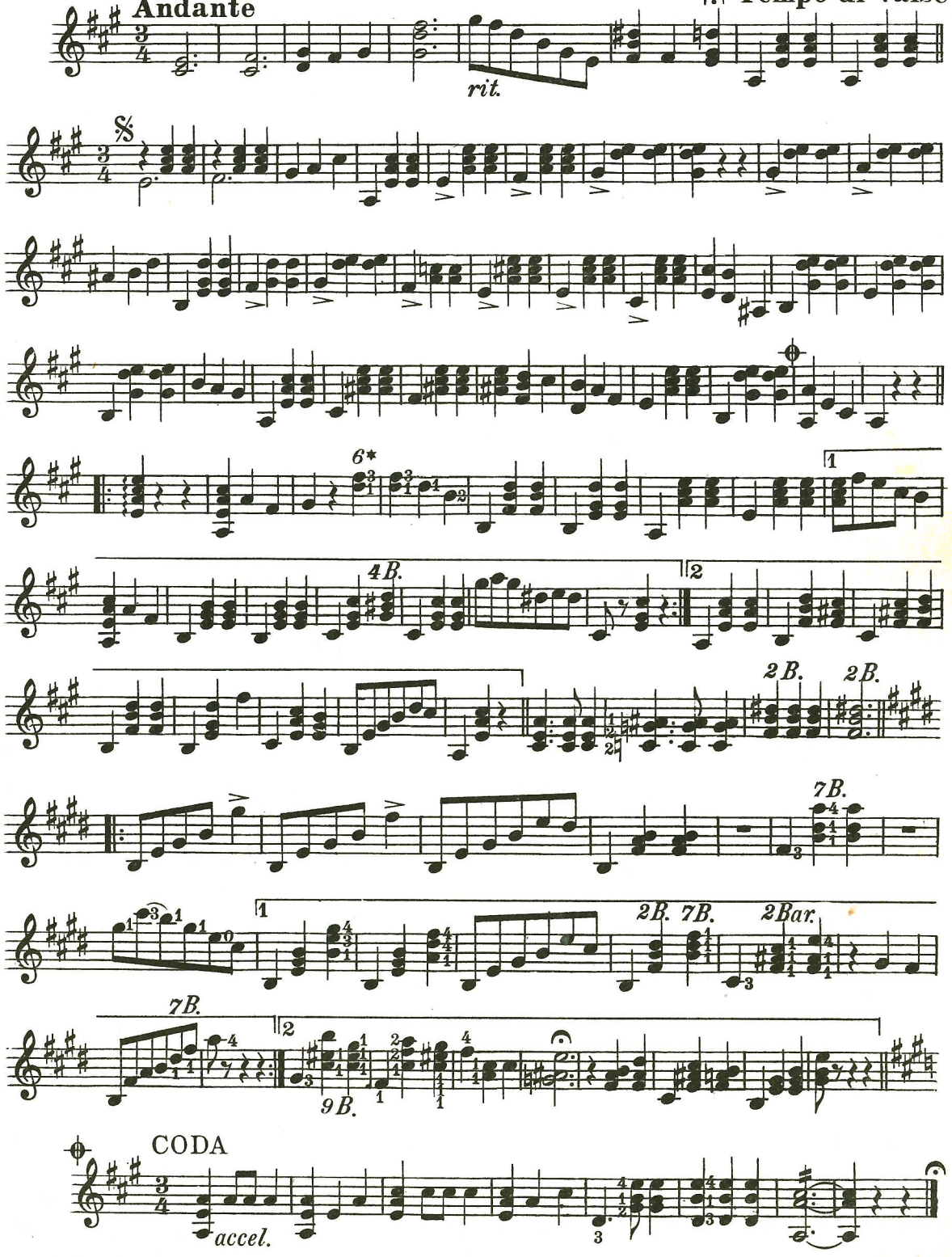
(WALTZ)

2d Banjo

INTRO.

Andante

Tempo di Valse



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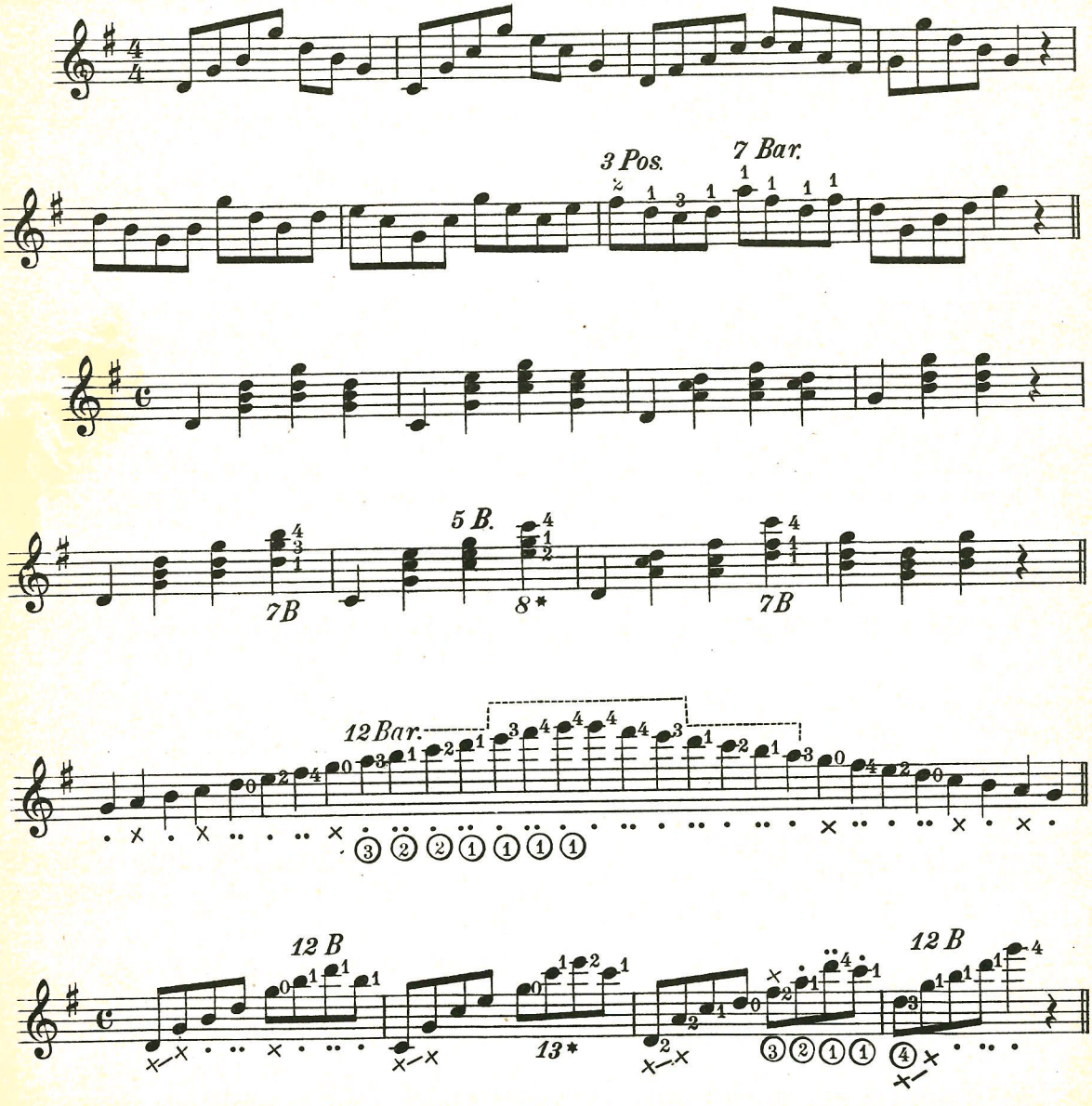
Banjo Lesson № 4

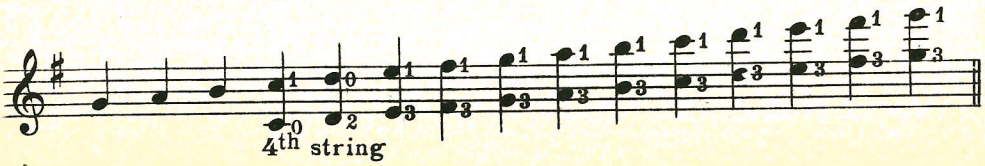
(C Notation)

Key of G.

Play all F's sharp.



SCALE OF G IN OCTAVES



Mr. Dominick Panto, whose portrait appears on this page, was born in Messina, Italy, in 1885, coming to America in 1899. Mr. Panto is an exceptionally fine mandolinist, and his repertoire comprises the very best popular and classical music. He has appeared at a number of fine concerts and his selections are always appreciated. He is an adept at chord and duo style of playing the mandolin, and uses good taste in all his selections. Mr. Panto is at present located in Holyoke, Mass., where he is kept busy, teaching and playing.

Program

Given at John Wannamakers New York
Tuesday May 4th, at 2-30 o'clock

Organ Recital

By Alexander Russell

Chorale ..... ***Bach***
Reve Angelique ..... ***Rubinstein***
The Swan ..... ***St. Saens***
Oriental Dance ..... ***Bird***

FOLLOWED BY

ENSEMBLE CONCERT

Compositions by great composers written for mandolin and guitar.

1. PAGANINI
Quartet Op. 4, No. 1. for Violin, Viola, 'Cello and Guitar.
Violin, Gordon Kahn. Viola, Myron A. Bickford 'Cello, A. Veder, Guitar, Vahdah E. L. Olcott
Not only was Paganini a great violinist but he was also a mandolinist and a master on the guitar and composed for these instruments.

2. MOZART
Songs with mandolin accompaniment.
(a) "Come, dearest Mandolin, come."
(b) Contentment
Miss Lillian B. Heywood
In Mozart's greatest opera Don Giovanni he writes the accompaniment to the famous serenade "Come to the Window, Dearest," for the mandolin. He had a keen appreciation for the deliacy of this instrument.

3. ZANI de FERRANTI
Guitar Solo
Caprice, "Loin de Toi." Op. 6.
(Far From Thee)
Miss Vahdah E. L. Olcott
Zani de Ferranti one of the most celebrated guitarists who ever lived.

4. BEETHOVEN
Mandolin Solo: "Sonatine."
Miss Olcott (Mr. Bickford at the piano)
This Sonatine was composed expressly for the mandolin by the immortal master in 1795.

5. SCHUBERT
Mando-Cello and guitar: "Serenade."
Mr. Bickford and Miss Olcott
Many of Schubert's songs were originally published with guitar accompaniment.

6. CHOPIN
Guitar Solos.
(a) Prelude, No. 7. (Transcription by Ferrer)
(b) Mazurka Op. 68, No. 3. (Transcription by Ferrer)
Miss Olcott
While Chopin composed almost exclusively for the piano many of his compositions are very effective for the guitar.

7. GIULIANI
Mandolin and Guitar Duett
Variations Op, 84
Mr. Bickford and Miss Olcott
Giuliani, the great guitarist and composer for that instrument, was born in Bologna in 1780. On the occasion of the production of Beethoven's Seventh Symphony he played in the orchestra under the baton of Moscheles.

8. DONIZETTI-FERRER
Guitar and Piano
Fantaise on "La Fille du Regiment"
Miss Olcott and Mr. Bickford
A brilliant number showing Ferrer's clever adaptive style

The above picture is Mrs. Don A. Nevin of Waynesboro, Pa. She studied the piano as a child and later took up the study of the mandolin under Will D. Moyer, with whom she worked steadily for three years. Played with the Harrisburg Mandolin Orchestra for two years and was a member of the quartette of that organization. She next studied under Mr. F. Landry Berthoud of New York city, of whom she writes: "He is a tireless, enthusiastic genius, who is helping to raise the mandolin to a higher level." Mrs. Nevin was a busy member of the "Serenaders" and was frequently heard at their fortnightly recitals. Mrs. Nevin later studied the banjo and violin and for the last three years has conducted (in conjunction with Mr. Nevin) a studio at No. 7 W. North street, Waynesboro, Pa., where they teach the trio instruments and violin. In 1912 Mr. and Mrs. Nevin organized the "Musical Gibsons," a quartette which played many local engagements as well as surrounding towns. Mrs. Nevin is known to many as the inventor of the "Can't Slip," an attachment for mandolins and guitars.

Enjoyable Concert at Mohican Hotel.

(New London (Conn.) Telegraph.)

The Sunday night concert at the Mohican last evening was particularly enjoyable. Mr. and Mrs. Fred Bacon, banjoists, assisted Wight's orchestra and delighted an audience that filled the lobby and dining room. They played selections from grand opera, comic operas and musical comedies, and added a few southern melodies, giving just the right tinge to the program. Robert B. Keyes played a Berceuse by Godard for violin, with Mr. Wight at the piano, and for an encore played Wagner's Evening Star from Tannhauser. The orchestra played a very attractive program. Manager Frank B. Walker is arranging for a ball to be given at the hotel, May 31.

Convention Notes.

The fourteenth annual convention of the American Guild of Banjoists, Mandolinists and Guitarists was held at the Narragansett hotel, Providence, R. I., May 23, 24 and 25. It was well attended, many coming from a long distance. Probably Mr. and Mrs. C. V. Buttelman of Jackson, Mich., coming the farthest. Among others from a distance were L. A. Williams of the Gibson Co., Kalamazoo, Mich.; Mr. Gardie of Chicago, representing the Harmony Music Co.; also Thomas Carey of Chicago, who was the banjo soloist at the convention concert; Walter T. Holt and James Trotter of Washington, D. C.; Frank M. Ewing and Charles Slear of Williamsport, Pa.; S. A. Thompson of Portland, Me.; Mr. and Mrs. E. F. Goggin and Mr. George Bason of Schenectady; A. J. Weidt and Mr. Maulbetsch of the firm of Maulbetsch & Whittemore, leather case makers, of Newark, N. J. From New York city there were Mr. and Mrs. W. J. Kitchener, Miss Julia Greiner, D. E. Hartnett, Miss Ethel Olcott and several others.

All the exhibitors made a good showing. The hotel accommodations were excellent and the "clam bake" (a novelty to a great many) for the visiting members at Pawtuxet was thoroughly enjoyed by all. There were several business meetings of the guild

held at the hotel, and Mr. C. V. Buttelman of Jackson, Mich., succeeded Walter Jacobs as secretary and treasurer. Walter T. Holt of Washington was elected president for the ensuing year. The fifteenth annual convention of the Americn guild will be held next year at Washington, D. C., under the management of Mr. Holt.

The concert under the direction of Mr. G. Pettine and William Place held on Monday evening, May 24, at the Mathewson Street M. E. church was an artistic and financial success.

Take it all in all the fourteenth annual convention of the American Guild of Banjoists, Mandolinists and Guitarists went off smoothly from start to finish and much credit is due Messrs. Pettine and Place.

NOTICE

"The Princess" Polka will be published for banjo in the C Notation in the August number.

PROVIDENCE SERENADERS.

Providence, R. I., May 26, 1915.

Dear Mr. Bacon: Below I hand you my report of the gala serenade of May 23. There were so many good numbers rendered at this reception serenade which was tendered to the American Guild of Banjoists, Mandolinists and Guitarists, that it would be difficult to say which pleased the hearers the most. There were five numbers by the General Ensemble (which numbered eighty players). These were directed as follows: "Lustpiel Overture," and "After Vespers," Mr. Walter Burke; "Crescendo March" and "Sextet from Lucia," Mr. H. F. Odell; "Charming Despot Polka," Mr. G. F. Pettine. Mr. W. S. Marsh read an original poem entitled "The Harmony Fairies." Mr. James H. Chase read an original monologue, "The Intercepted Letter." Then we had the Place Mandolin String Quartette, who played with their usual fine feeling and faultless technique, Quartet, Op. 38, Von Blumenthal; Miss Vahdah E. L. Olcott of New York city played Caprice, Op. 20, No. 9; Legnani "Lon de Loie," Op. 6, De Ferranti. Her playing was a revelation to many and enjoyed by all. Master Roy B. Koch of Bridgeport, Conn., played "Ben Hur Chariot Race," Paull, and "Sonora," Nathan, in a very clever manner. Miss Gladys Moore of Malden, Mass., pleased everyone by her brilliant banjo solo, and Miss Vera Moore, also of Malden, delighted all with Introduction et Polonaise, Op. 7, No. 1, Allen.

Next came a descriptive number, "Down a Side Street," Chase: 1, The Children; 2, The Baker; 3, The Scissors Grinder. This number was rendered by the Kensmore club under the direction of James Chase, and made a decided hit. Mr. H. F. Odell of Boston played Mandocello solos, Love's Golden Memories, Odell, and Silver Threads Among the Gold. His beautiful singing tone was delightful. Next came the celebrated banjo artists, Mr. and Mrs. Fred Bacon. Their playing was a most remarkable exhibition of banjoistic cleverness. Signor Vincenzo Carli played a difficult mandolin duo, unaccompanied, which was very much enjoyed. Mrs. Evelyn Jordon Johnson sang in her usual brilliant manner, "From the Land of the Sky Blue Water," Cadman; "An Open Secret," Wordman, and the "Fairy Piper," Brewer. James H. Johnstone of the United States, played his arrangement of "Grand Opera Strains," and was obliged to respond to a hearty encore. Mr. William H. Callahan, Jr., was piano accompanist for the G. E. numbers. Mr. Walter Burke, secantreas of the Providence Serenaders, was chief serenader for the evening, assisted by Miss Eleanor A. Nickerson, Miss Susan Wilbur Smith, Mr. Thomas L. Phillips and Mr. William Callahan, Jr. The beautiful artistic programs were a complimentary contribution to the Serenaders by Mr. James H. Chase, proprietor of the Kensmore Press. Yours truly,

Walter Burke.

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"MY FLOWER OF HAWAII"
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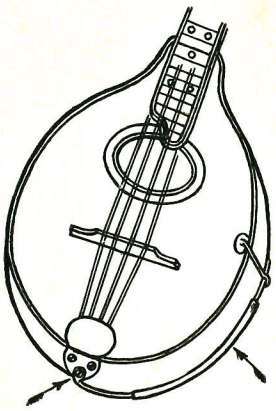

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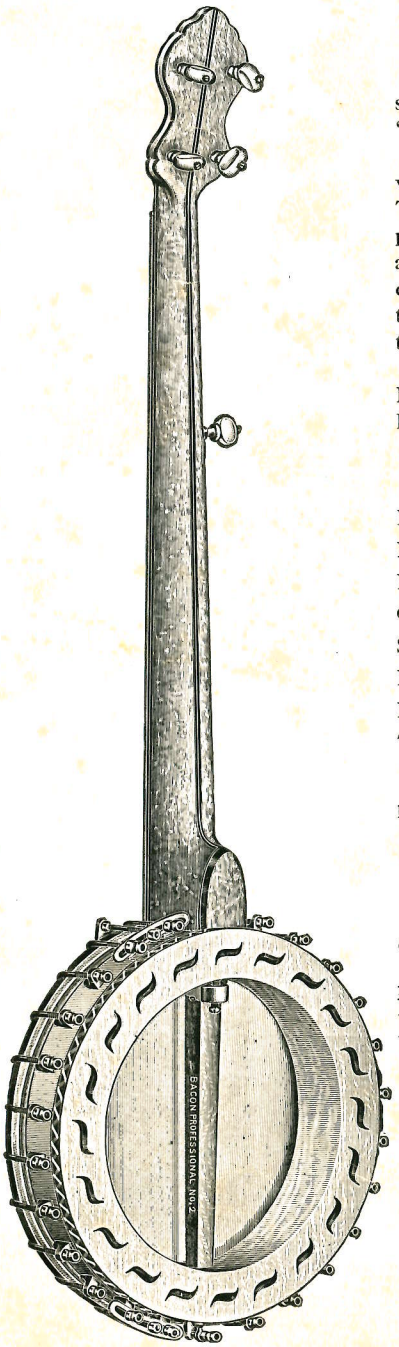

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V I no 5

AUGUST, 1915. PRICE 10 CENTS

"The Banjoist."

A monthly magazine devoted to the interest of the
BANJO
MANDOLIN
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A Monthly Magazine devoted to the interest of the
BANJO MANDOLIN GUITAR VIOLIN.

Published By

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Vol. 1 **AUGUST, 1915** **No. 5**

JAMES H. JOHNSTONE

The half tone picture on this page is that of James H. Johnstone, best known in vaudeville as "Musical Johnstone." Born July 31, 1882, in New York city, but made his home in Albany until the death of his parents in 1900. He then moved to St. Louis, Mo.

In his early boyhood he took up the study of the piano and guitar, and later bought a mandolin upon which he only took thirteen lessons, and that was the full extent of his musical education as far as taking lessons was concerned. Mr. Johnstone taught his brother Robert the guitar and they were popularly known in Albany for a number of years as the "Johnstone Brothers." In 1904 Mr. Johnstone taught the mandolin and guitar in St. Louis and organized the "Johnstone Mandolin and Guitar Club" of twelve members. Previous to this he was the director of the "Bunker Hill Military Academy Mandolin Club (seven members) at Bunker Hill, Ill.

In 1908 he moved to Jersey City a[nd] organized the Claremont Mandolin and Guitar Club of 12 members.

Mr. Johnstone is well known as a composer and arranger of mandolin orchestra msuic, some of his best known compositions being "The Chaperone," "Plectrio," "Morning Telegraph," and "A Live Wire" Marches. On the press now are "In the Pines" Waltz, "Banjo Bugs" Rag, and the "Sec-An-Treas" March.

In 1909 Mr. Johnstone went into vaudeville, and since that time has played in 32 states, from Maine to California and Canada to Mexico. He is a B-M-G "booster" from the word "go." Belongs to the "Serenaders" and the "American Guild of Banjoists, Mandolinists and Guitarists."

When one hears Mr. Johnstone play some of his brilliant marches on the mandolin, they are sure to "sit up and take notice." His repertoire comprises some of the very best classics as well as popular music. He is at present engaged for the summer at Revere Beach, Mass.

THE ROGERS MANDOLIN, GUITAR AND BANJO CLUB.

Mrs. Rose F. Rogers, Directress.

On the opposite page we show a fine picture of the Rogers Mandolin, Guitar and Banjo club, of Syracuse, N. Y. This club is now in its twelfth season. Their program is large and varied and they have many engagements. The club recently gave its annual Festival concert with great success. The assistant director is Henry Menapace. The officers are Steven Short, President; Walter Munnerley, Vice President; Floyd Martin, Treasurer, and Miss Edna Shay, Secretary.

From left to right (top row) names of players: Mr. W. Munnerley, Mr. H. Jutton, S. Short, H. Menapace, L. Smith, F. Martin.

Second row: Miss Iva Martin, Miss Rose Rubenstein, Miss Arlene Broughton, Mrs. Fred Simmons.

First row: Miss Edna Meigs, Miss Elrose Lindenmeyer, Rose F. Rogers (director), Miss Edna Shay and Miss Elizabeth Spalding.

The writer is personally acquainted with both Mr. and Mrs. Rogers. Mrs. Rogers is a clever performer on the banjo, mandolin, guitar and harp. She is highly successful as a teacher and arranger of club music and a hard worker for the stringed instruments.

For Those Who Are Not Well Acquainted With the Make-Up of Our Mando-Orchestra.

(By S. A. Thompson.)

We call it the Mando-Orchestra instead of the Mandolin Orchestra, because it is made up of not only mandolins, but also mandolas, mando-cellos and the mando-bass. There are 14 first mandolins, 14 second mandolins, nine tenor mandolas, four mando-cellos, three plectrum banjos, three concert guitars, one harp-guitar, small organ, mando-bass, flute, drums and traps.

The mandolin is tuned the same as the violin. The mandola is tuned a fifth lower than the mandolin and has a different quality of tone. It is not as brilliant as the mandolin, but has more of the tenor voice.

The mandolas are prominent in "Berceuse," taking the lead after the introduction by the first and second mandolins. The mandolas have a good part in "The Ultimatum" in the first and third strains. In "March Ensemble" the mandolas and mando-cellos have quite a strong part together and the musical ear will be quick to discern the different instruments.

The guitars and mando-bass take care of the bass parts and can be heard to advantage in many of the selections. The banjos assist largely in the tenor section. The flute is a most beautiful addition to the Mando-Orchestra and can be heard with much satisfaction in many of the selections. Every instrument has its section to which it belongs and that section has its part to play in the orchestra.

The Mando Family of instruments are still in their infancy, but are fast becoming popular all over the musical world. They do not seek to crowd out other instruments, but, differing so much from other instruments, they are trying to make a place for themselves. They need the encouragement and attention of real musicians.

CLEVER WRITER AND MUSICIAN.

In the July "BANJOIST" we published an original poem, "Rastus' Banjo," by Miss Margarita E. Michael of Seattle, Wash. This is very effective when recited, playing a nicely arranged accompaniment softly following each verse with the choruses of the old songs mentioned.

Miss Michael is a clever performer on all the stringed instruments. She is also a very fine cartoonist, learning this art of Grant Hamilton of New York, who is the cartoonist for the "Puck" and "Judge" magazines.

Miss Michael has won several prizes for cartoon work. At present she devotes most of her time to teaching the stringed instruments and playing in two orchestras.

The Rogers Mandolin,Guitar, Banjo Club, Syracuse, N. Y.

BANJO POPULARITY.

(By F. L. Keates.)

The banjo is a splendid home instrument. That is where, throughout the world, its value preponderates. Nevertheless, it is also, in capable hands, an excellent and popular instrument for the concert room, and the theatre stage. However, there are a few people who are prejudiced against the instrument, and the existence of this fact has given rise to many wild conjectures on the part of puzzled banjo lovers seeking to enhance the popularity of their favorite instrument. Some have claimed that a cheap, uninspired grade of banjo music has turned the prejudiced ones against the instrument; others that a too insistent endeavor to make classical music a success on the banjo has had a dampening effect; while others have claimed that the whole secret lay in the antiquated system of A notation, which, until of late, has shut the banjoist out from the realm of music written for other instruments.

While each of these things may have had some slight influence in the matter, the two real reasons for fading interest in the banjo from about 1900 to 1912 were the preponderance of unmusical and worthless banjos and the increased interest (now more sobered and reasonable) in outdoor sports. The latter influence is still strong and cannot be helped; the former influence is rapidly disappearing, and banjos for which we paid $40 fifteen years ago would not be tolerated now.

Better banjos are being made today. Inventive genius, and a clearer understanding, through years of experience, of the value of certain forms of construction, are giving us banjos with which the best banjo of two decades ago is poor in comparison.

Another important point: some makers now invite us to try their product for a few days, and even go so far as to ask us to compare it with the work of other manufacturers. This speaks eloquently of their confidence in their wares. Only a short time back we had to take whatever banjo they sent us, after we had stated our choice of style; and that was the end of it. If the banjo's tone was unlike what we had ardently longed for—no matter! The deed was done. The only way out was to sell at a loss and try again. Imagine, if you please, a violinist buying a pig-in-a-poke violin like that! No wonder banjoists fell by the wayside, with despairing hearts and empty purses! No wonder sensitive people grimaced when they heard the thin and nasal harshness of $40 tin-toned banjos! No wonder the banjo manufacturers began to complain of decreased business! Think of it! Tin-pans, from $20 to $50, being exploited as musical instruments!—and bad made worse by ear-fiends, ignorance of alternate fingering, slack skins and false strings! Ye Gods! How **has** the banjo lived through it all?

But it has! Here and there in the old days somebody managed to get a really good instrument, and as time rolled on their numbers increased. Today the banjo is wonderfully improved, and it boasts many splendid players, plenty of good music and a live literature.

Today, instead of buying a pig-in-poke, we can make a deliberate choice and in the end get just the particular kind of tone we are hunting for. That there are still players who use poor banjos cannot be doubted, but they should not be taken as a criterion by those who are not familiar with banjos. Unmusical banjos grow fewer each year, being replaced by modern instruments made on reputation and sold on merit. With such good work in progress the popularity of the banjo must go on increasing gradually year by year. The banjo is a remarkable little instrument and is possessed of real worth—and things of real worth never go into the discard. Anyone deciding to take up the study of the banjo will never regret it, and those who return to it with fresh vigor will always find it a real good old friend.

PROVIDENCE SERENADERS.

Last serenade of the season and farewell appearance of P. A. Lefebvre, with the Providence Serenaders. Chief serenader, P. A. Lefebvre.

(Program written in French.)

1. Lutspiel Ouverture (Keler Bela), ensemble general.
2. Marche de Bataille (Converse) solo de guitare.
   Mde. M. G. Lassen.
3. Valse Caprice (Boehm), solo de mandocelle.

Mr. W. S. Marsh, acc. par Delle G. Hazard.

4. Mariage des Veuts Valse (Hall), ensemble general.
5. Danse des Fees (Blake), duo de piano.

Messieurs W. Callahan et A. Marot.

6. Selections par le Trio Napolitain (2 guitars, 1 mandoline).

P. A. Lefebvre, J. Scacco and A. Sabitani.

7. Deuxieme Regiment Marche (Reeves), ensemble general.
8. Discours par le secretaire, Marsieurs W. Burke.
9. Moose Musical (Burke), solo de banjo.
   Mr. Walter Burke.
10. Les Rameaux (Faure), ensemble general.
11. Caprice Espagnol (Munier), solo de mandoline.

Mr. C. Tella, acc. de guitare par D. Di Saudro.

12. Ballet des Fleurs (Morse), ensemble general.
13. Monologue Comique l'Horoscope (Chase).
    Mr. J. H. Chase.
14. Columbus Marche (Pettine), ensemble general.

PROPER NAMES FOR THE "BANJO FAMILY."

At the convention of the American Guild of Banjoists, Mandolinists and Guitarists held at Providence, May 23, 24 and 25, a paper and set of resolutions was read by James H. Johnstone on the subject of "The Proper Naming of the Instruments of the Banjo Family."

The resolution was adopted unanimously. The subject was aimed principally at the instruments used for the modern dancing, which have been given incorrect names.

The following names of the instruments are the correct ones:

Mandolin-Banjo (not banjo-mandolin or banjorine) has the body of the banjo, but has the fingerboard, is strung, tuned, played like and has the same pitch as the mandolin.

Tenor-Banjo (not banjorine or cello-banjo) has the body of a banjo but has a neck about six inches shorter than a regular banjo. It is tuned A, D, G, C, single strings, the fourth string "C" being tuned one octave below middle "C."

Cello-Banjo has the body of a banjo, but has a fingerboard strung, tuned, played like and of the same pitch as a Cello. The strings are A, D, G, C, the fourth string "C" tuned two octaves below middle "C." It is sometimes strung with single strings.

Guitar-Banjo has the body of a banjo, but has a fingerboard, is strung, tuned, played and of the same pitch as the Guitar.

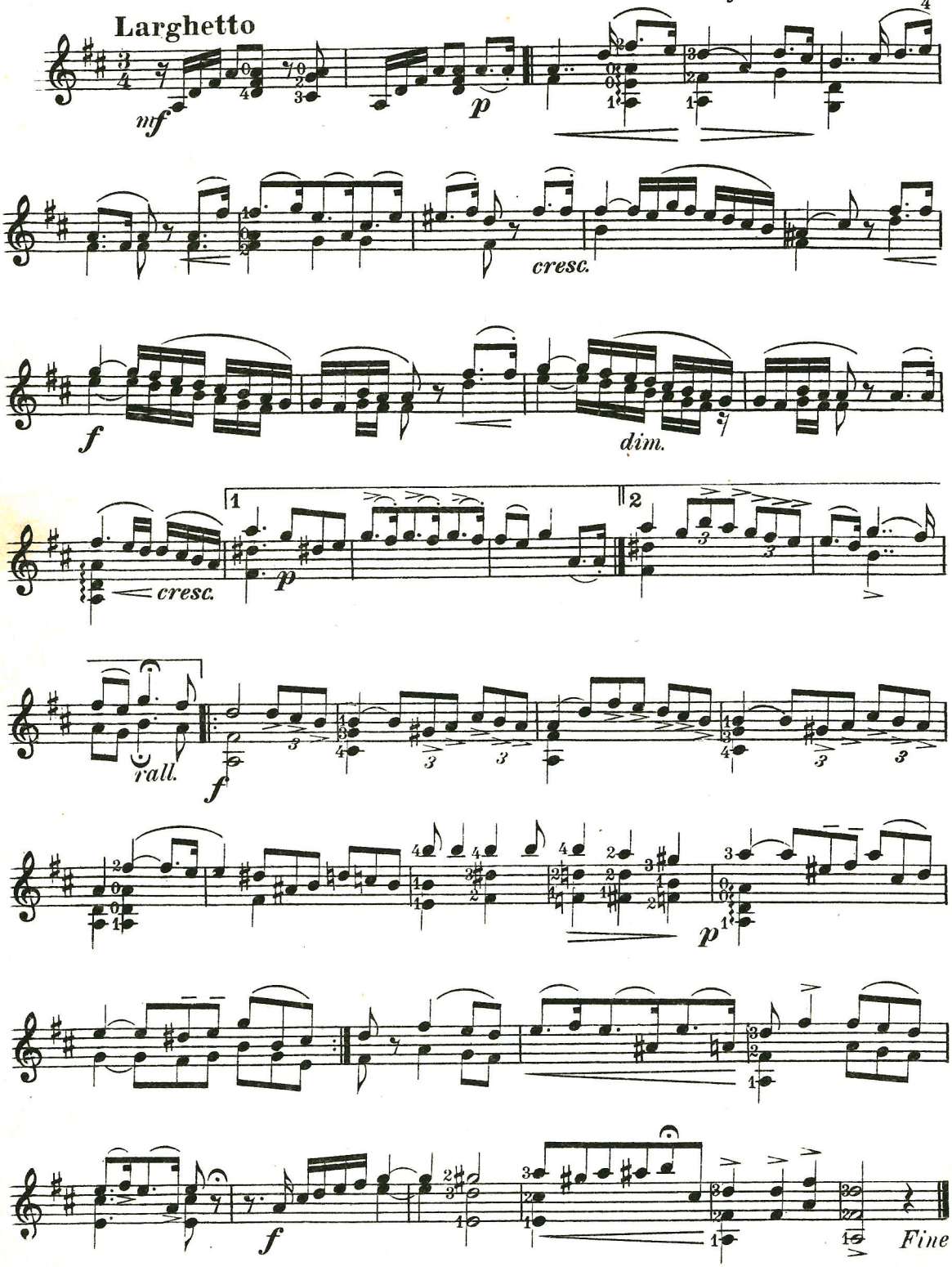
Eighth annual concert given by S. A. Thompson's orchestra at Portland, Me., May 20. Program:

1. (a) March—"The Ultimatum" ..... Allen
   (b) Waltz—"Barcelona Beauties" ..... Hildreth
   Orchestra.
2. "Reveries" ..... Storch
   Harvard Male Quartet.
3. Reading ..... Selected
   Mrs. June Shaw Baker.
4. "Frog Frolics" ..... Hildreth
   Orchestra.
5. "De Coppah Moon" ..... Shelley
   Harvard Male Quartet.
6. Unaccompanied Mandolin "Mazurka-Concerto" C. Munier, Op. 224
   Miss Margaret Redlon.
7. "Berceuse" from Jocelyn .....
   ..... B. Godard
   Orchestra.
8. Reading ..... Selected
   Mrs. June Shaw Baker.
9. "Farewell" ..... Cutter
   Harvard Male Quartet.
10. "March Ensemble" .....
    ..... S. A. Thompson
    Orchestra.

Mandolin Solo
(Unaccompanied)

SEXTET
from
"Lucia di Lammermoor"

Arr. by FRED BACON.



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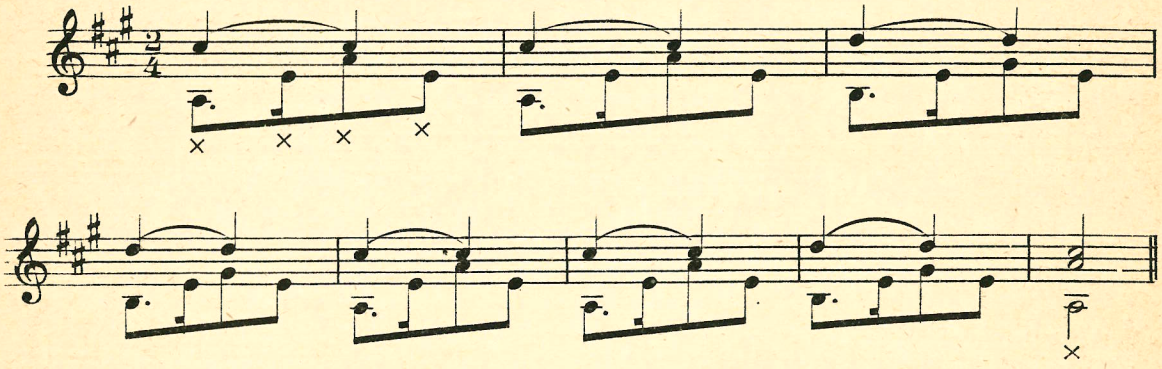
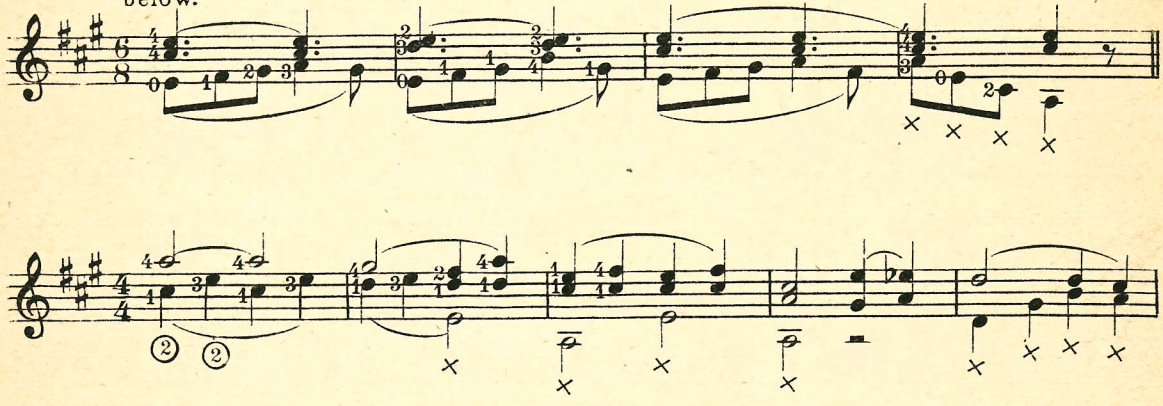
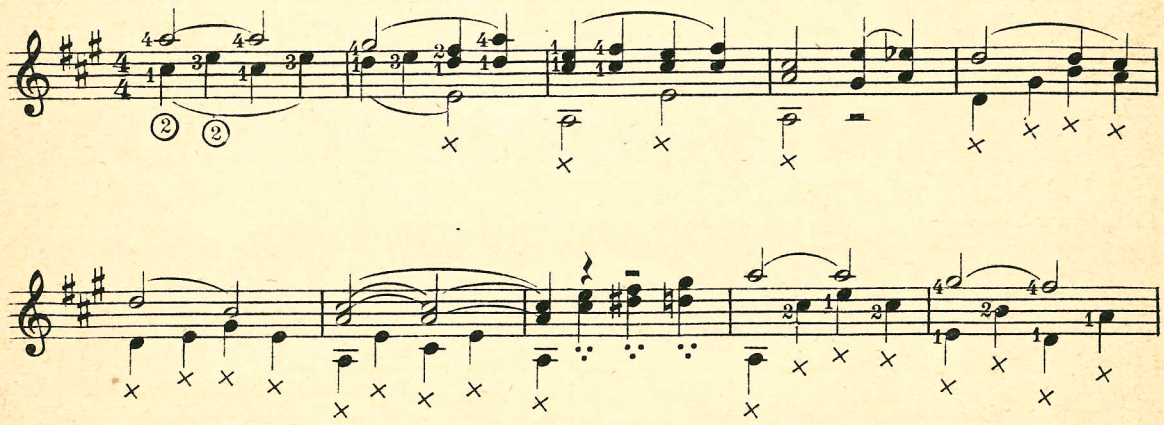
Tremolo Lesson № 5

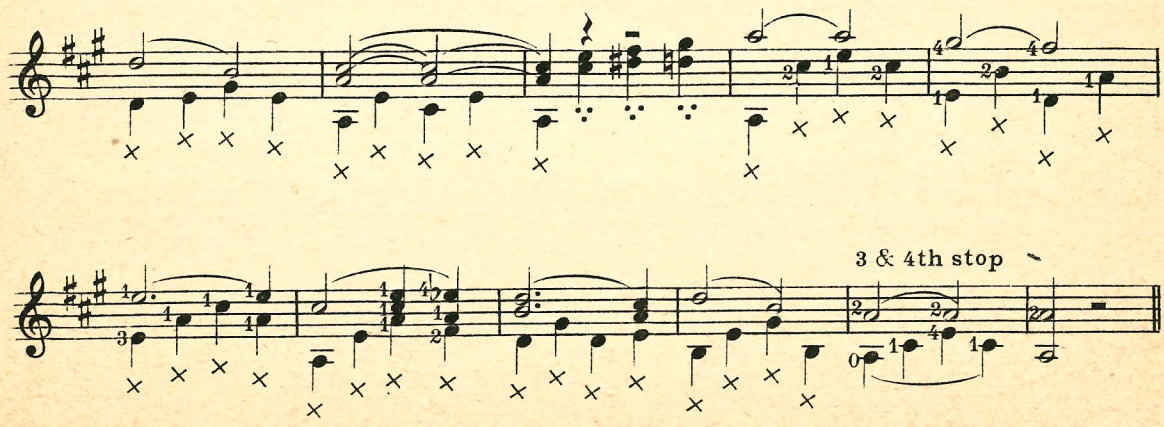
By FRED BACON



Tremolo notes with ths stems up, and those with stems down when slurred above and below.







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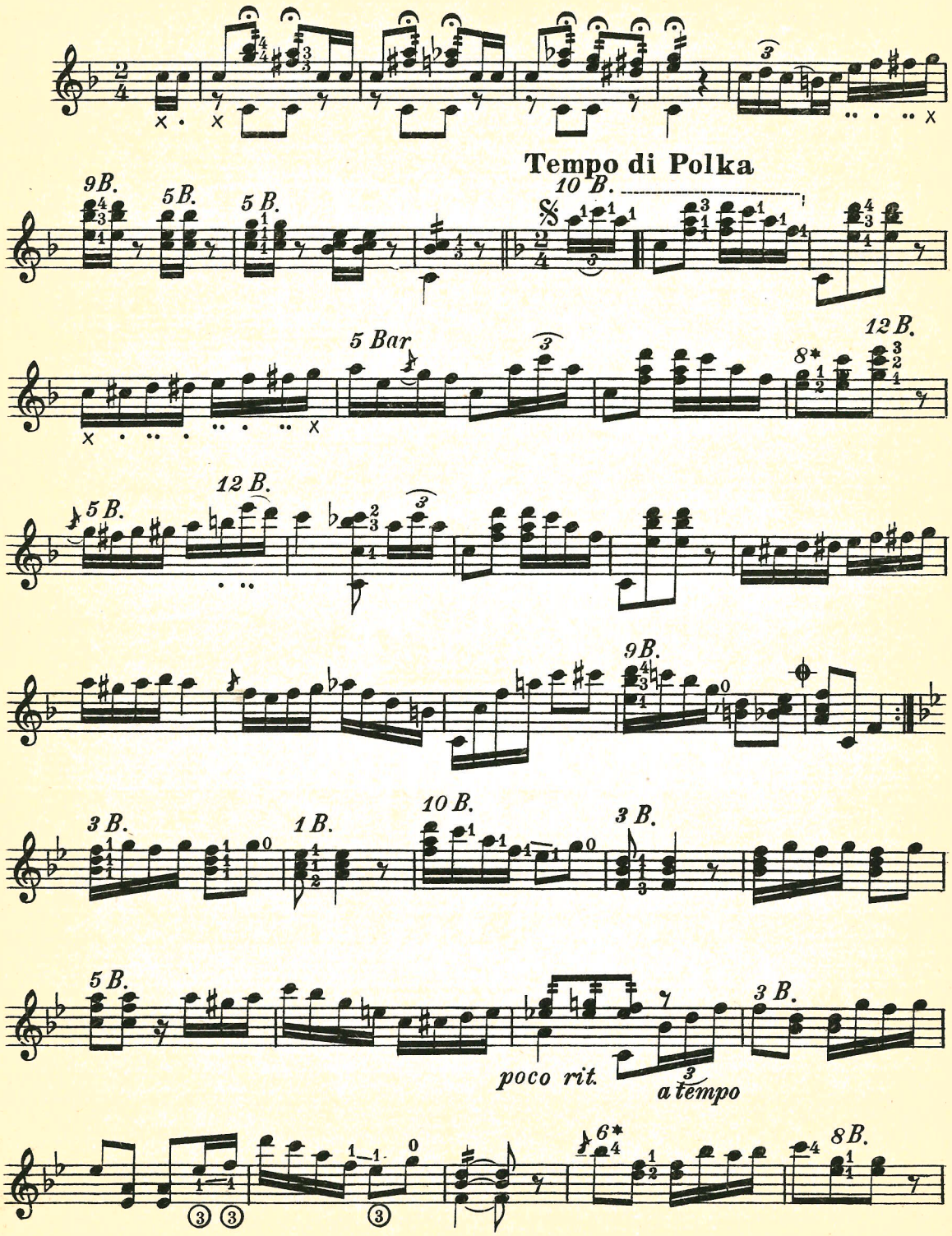
The Princess

(Polka di Concert)

Banjo Solo
C Notation

FRED J. BACON



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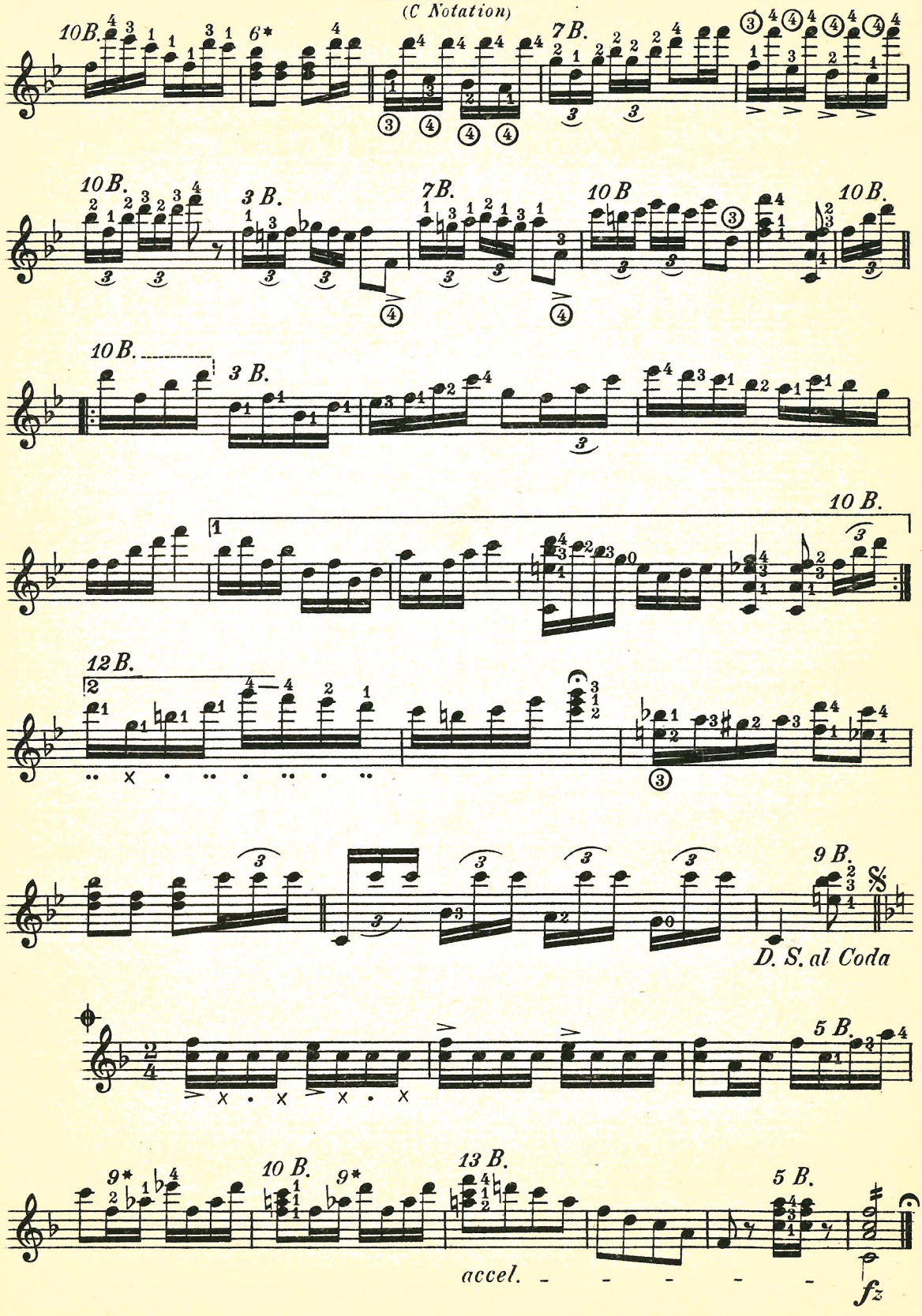
BANJO SOLO

(C Notation)

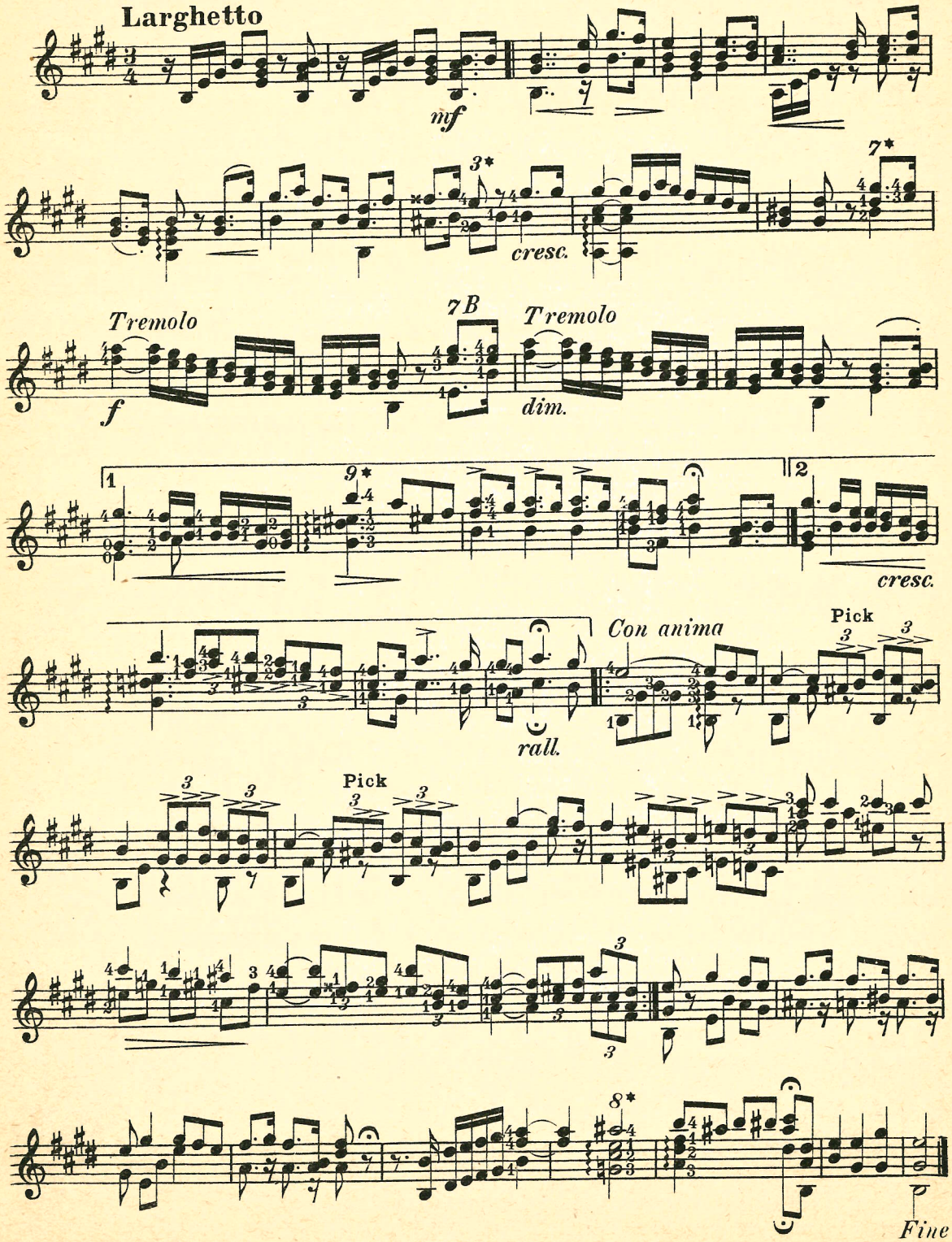


Banjo Solo

SEXTET
from
"Lucia di Lammermoor"

Tremolo all notes with stems turned up and also those with stems down when marked "Tremolo."

Arr. by FRED BACON.



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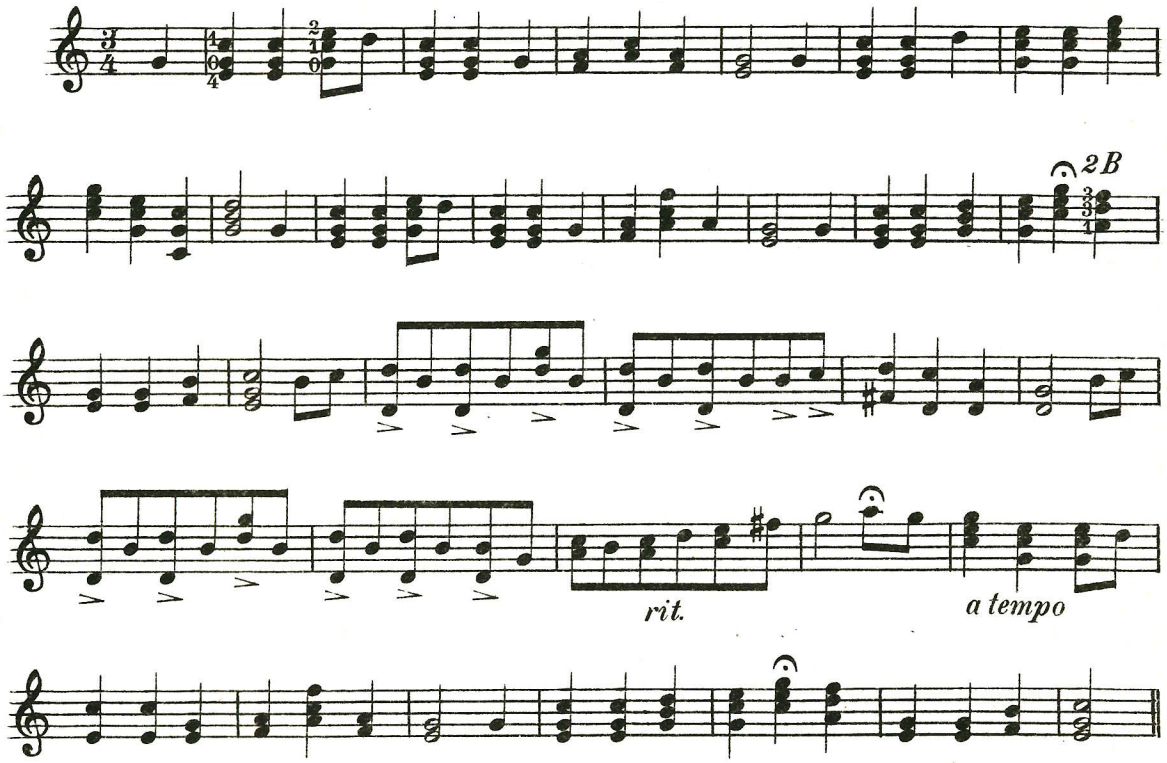
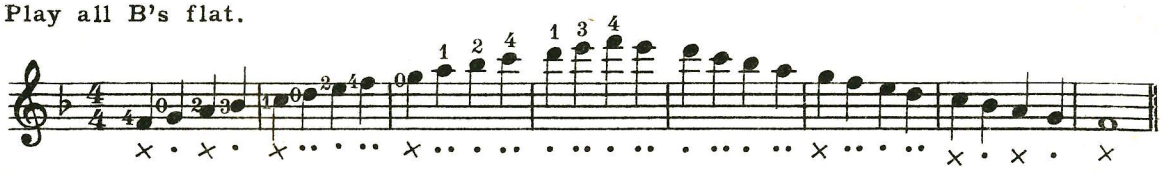
Banjo Lesson No 5
(C Notation)

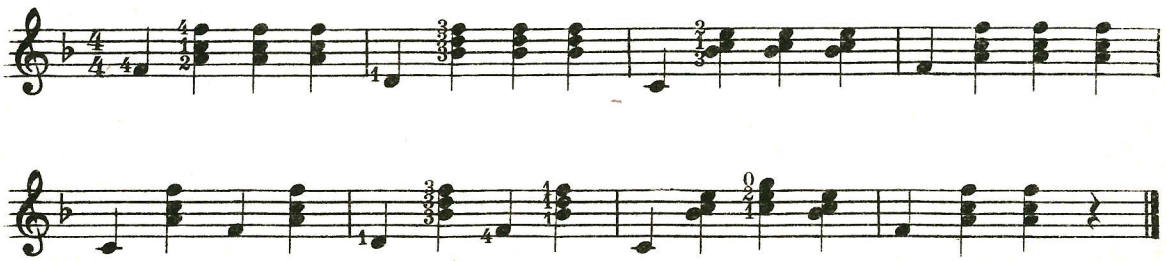
Flow Gently, Sweet Afton



Key of F.
Play all B's flat.



SIMPLE CHORDS IN THE KEY OF F



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Price 60 cents per book, 1-2 off. Extra discount to teachers.
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Send for catalog of Crackerjack Banjo music, A or C Notation.

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When you are contemplating the purchase of a Guitar, it is well to remember that a good tonal quality is the first requisite, and no matter how nicely the outward appearance may be, or how loudly it may sound, if it lacks the above essential quality then there is little to recommend it. Guitar, or Mandolin, or Violin, with a good tone quality, will carry further with less effort, and certainly with much more satisfaction and pleasure, than one that is without this most important detail. The Foden Special Guitars, made by The C. F. Martin Co., whose splendid instruments have been before the public for the past 82 years, and which have always held first place, as attested by the greatest guitarists of this country, are designed **particularly** for **tone,** and for **players** who are **particular.**

Read the following letter received from a purchaser of a Foden Special Style E:

"March 9, 1915.

"Mr. Wm. Foden:

"Dear Sir: The Special Guitar was received in good condition and I am very well pleased with it, the action is easy, and the tone all that can be desired. Also, I find it true in all the positions and appreciate the time you have spent in having it perfectly adjusted. I shall do all I can to help you make sales. C. M. Wolf,

"Plainfield, Ill."

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"C. M. Wolf."

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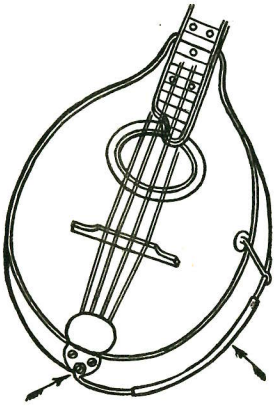

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For FLAT or BOWL shaped mandolins Mandolas, Guitars etc. ALL makes.

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Signed, William Place Jr.

MRS. DON NEVIN,
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In Answering Advertisements Please Mention "THE BANJOIST."

S. A. THOMPSON AND PUPILS IN EXCELLENT PROGRAM.

(Portland, Me., Sunday Telegram, May 23, 1915.)

A very large and enthusiastic house attended the spring concert of Thompson's Mando-Orchestra at Pythian hall, Thursday evening. These annual events, of which this is the eighth, have come to be regarded as very important in music annals and a notable improvement in musicianship and ensemble work, with a steady heightening of the standard set, is marked from season to season.

The Mando-Orchestra now numbers 52 members, made up of pupils on the mandolin, mandola, mando-cello, and mando-bass.

This orchestra is the only one in this part of New England that has added the big mando-bass to its instrumentation. There are many other features that are new this season.

In addition to the very fine program of orchestral selections there were quartet numbers by the Harvard Male Quarte, mandolin solos by Miss Margaret Redlon, and readings by the favorite local entertainer, Mrs. June Shaw Baker, so that a variety of tastes was pleased by an excellently arranged program.

While popular selections are the peculiar province of the stringed orchestra with the above make-up, the high aspirations for his pupils have been indicated by Mr. Thompson in more exacting numbers which have been placed on his programs at his annual events, for instance, the Berceuse from Jocelyn, by Godard, which was given Thursday evening, was a selection rendered with a fine appreciation of its melody, its shading and its ambitious technical requirements.

The orchestra played in a really inspiring manner, with delightful precision and style and the variety of well chosen selections was heartily encored and many additional numbers given.

The selection by Hildreth, Frog Frolics, seemed especially well done and admirable in its finish and shading, besides being popularly very pleasing.

Miss Redlon, mandolinist, gave an unaccompanied solo, Mazurka-Concerto, by Munter, with skilled technique, splendid volume and tone, and was recalled, playing Come Back to Erin in a most acceptable fashion. Her hearers were very enthusiastic.

The Harvard Male Quartet, Messrs. Harl C. Hascall, first tenor; Herbert S. Kennedy, second tenor; Walter I. Kennedy, first bass; Henry L. Eustis, second bass, is a favorite local organization which is heard with favor at many affairs.

Their renditions were very effective and finished and were warmly applauded. Light and pleasing encores were given and The Sand Man and the funny one with the dog's bark pleased the audience mightily.

The readings by Mrs. Baker were very clever and were listened to with the closest attention. The first selection described in an amusing manner the wiles of a young maiden in capturing her sister's beau by pretending to help out the situation. Mrs. Baker was recalled and recited a short account of the visit of a child to its relatives. But her next appearance perhaps captured the house—especially the women element—for what woman did not recognize the garrulous talk of the "country dressmaker" and the provincial village gossip which was so realistically portrayed?

Mrs. Baker gave an encore after this and the audience thoroughly appreciated her talented appearances.

Special Offer

We will send you "The Banjoist" and "The Crescendo" for one year for $1.50

Address

F. J. Bacon Plant Bld'g.

New London, Conn.

You will fool regret if you buy a "Bacon."

Oakland, California,
July 5th, 1915.

Mr. Bacon,

Dear Sir:—

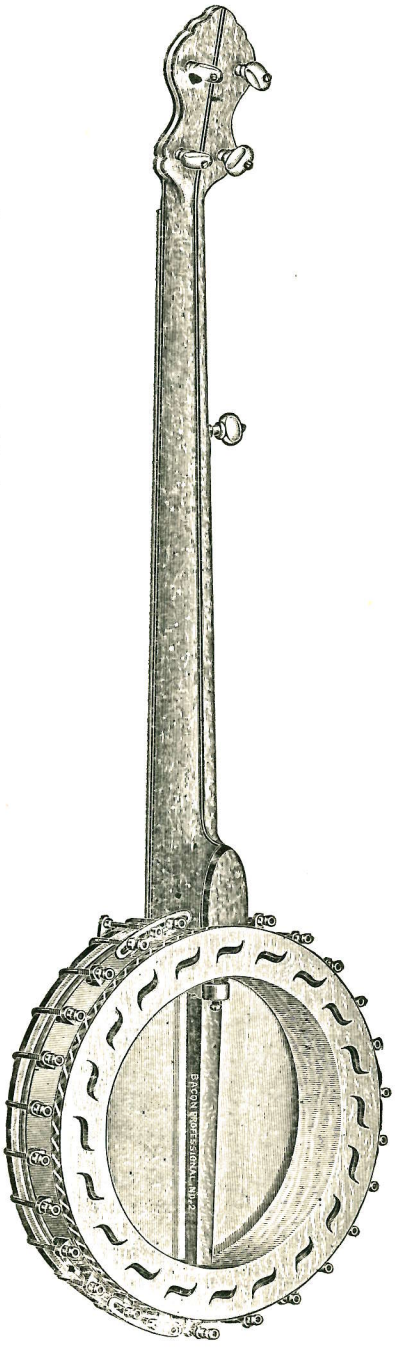
I suppose you have been waiting to hear from me, but I have waited until I gave your banjo a good tryout.

I will say that I thought I had a pair of banjos that could not be beaten, but your "Bacon Special" has put both of them in the shade. The tone is full and round and sustains well, especially in the upper register. I congratulate you on your make of instrument and no doubt I will be able to make plenty of sales.

I am yours etc,

(signed)

Joseph Wright.



If the "Bacon Banjos" have such a beautiful tone, why not "Bacon" Mandolin-Banjos?

Just send for one and give it a weeks trial at our expense.

The Bacon Mandolin-Banjos, are perfect in scale and adjustment, and the sounding chamber same as on all "Bacon" Banjos, give them a beautiful singing quality of tone.

REMEMBER IT COSTS YOU NOTHING TO TRY A BACON INSTRUMENT.

No. 1 'Bacon" Banjo	$ 40.00
No. 2 "Bacon" Banjo	55.00
New Special Banjo	85.00
Grand Concert Banjo	100.00
Special Grand Concert	125.00
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No. 2 Banjo-Mandolin	50.00
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Usual discount to teachers and professionals.

Catalog mailed you on request. Address
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No. 2 Bacon Banjo Price $55.00 Made in any size from 10-3-4 to 11 1-2 inch rim.

The New Magazine, "The Banjoist," is Making Good.

"Your magazine is the best one yet. Keep it going."—Ralph C. Matthews, Charleston, W. Va.

"I can asure you I am delighted with 'The Banjoist.' "—L. S. Davis, Brooklyn, N. Y.

"I will say this for a starter that I think 'The Banjoist' is going to make a hit. I will do all I can for it, and when you get such men as Mr. Foden and Mr. Bacon there is none better to help the lovers of the B-M-G along."—Edward Thiell, Fond du Lac, Wis.

"I want to say that the sole reason why I am subscribing to 'The Banjoist' is because you believe in playing the banjo in the right manner, with the fingers."—R. Paul Whitson, Oakland, Cal.

"The last 'Banjoist' was fine. Keep it up at that rate; you will soon be at the top as far as quality goes."—C. A. Templeman, Sioux City, Ia.

" 'Banjoist' just fine. Enclosed please find my subscription as I do not want to miss a number."—J. Wm. Gillespie, Cincinnati, O.

" 'The Banjoist' is just what I have been looking for, for years; a Real 'Banjo' journal."—C. E. Kenyon, Providence, R. I.

BANJO NUMBERS MADE A TREMENDOUS HIT.

Program given at St. Paul's parish, New Rochelle, N. Y., Wednesday evening, June 16, 1915, at 8.15 o'clock:

1. Piano solo—First and Second Movement from Pathetique Sonata, Op. 13 .....Beethoven
   Dolly Taylor.
2. Banjo Trio—(a)Mazurka "Originale"..Chopin
   (b) Chinese Picnic ..... Gregory
   Magee, Gedney and Magee.
3. Vocal Solo—A Dream ....Bartlett
   Blanche L. Ward, Soprano; J. L. Thomas, Accompanist.
4. Violin Solo—Cavatina .....Bohm
   Ruth Geils.
5. Banjo Solo—Mighty Lak a Rose ..... Nevin
   Burton G. Gedney.
6. Chalk Specialty .....
   Walter B. Humphrey.
7. Vocal Solo—Nightingale .....
   ..... Ward Stevens
   Blanche L. Ward, Soprano; J. L. Thomas, Accompanist.
8. Violin Solo—Andantino .....
   ..... Martin-Kreisler
   Ruth Geils.
9. Piano Solo—To Spring .....Grieg
   Dolly Taylor.
10. Banjo Solo—La Infanta March ..... Gregory
    Alexander Magee.

Dancing followed immediately after conclusion of the concert.

Why is the Bacon Banjo becoming more famous every day?

"THERE'S A REASON."

"Special Grand Concert Banjo received. It is certainly a beauty. The tone is **great.**"—W. B. Harding, 56 Pine St., New York, N. Y.

Two New Numbers by Jas. H. Johnstone.

"In the Pines" Waltz.
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Prices for each:

Solo Mandolin	$ .30
Mandolin and Guitar	.40
2d Mandolin and Guitar	.50
Mandolin and Piano	.50
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Discount 1-2 off.

T. M., M. C., M. B., Flute and Banjo Obl., each 20c net (Manuscript). Send for Thematic Catalogue.

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Armstrongs Studies for Banjo Mandolin and Guitar A and C Notation in 6 books - 25c. net

Knipfers Plectrum Playing for Banjo C notation - - - - - - 35c. net.

Knipfers Solo Plectrum Banjo - 25c. net

W. C. KNIPFER
315 Pearl Street Hartford, Conn.

Bacon as a banjo maker,
All admit you are no fakir,
Coming generations will
Owe you much for your great skill;
Never has the world yet known
Such an instrument for tone.

Bacon, as an artist, too,
All take off their hats to you
No matter if the heart is sad
Joy will quickly make it glad,
Once to it you life impart,
Sunshine then will fill my heart.

"Ike" Browne.

SEPTEMBER, 1915. PRICE 10 CENTS

"THE Banjoist."

A monthly magazine devoted to the interest of the
BANJO
MANDOLIN
GUITAR
VIOLIN

"The Banjoist" is read by 1000 people that are interested in the Banjo-Mandolin and Guitar.

It is a NEW publication, has been issued just six months. We KNOW it is liked, because we have heard from its readers from all parts of the new and old world. We ALSO know now, it is a paying investment to its advertisers. F. L. Keates of Elizabeth, N. J. sold a Banjo and Concertina advertised in the August "Banjoist." L. H. Bowen of Bunker Hill, W. Va. sold a Banjo advertised in the July number.

The Advertising rates are exceedingly low. Help us every way you can to make the "Banjoist" a success. If you have nothing to sell through its pages be a subscriber anyhow, and if you are ALREADY one, wont you try and send us one NEW subscription?

PUBLISHED BY FRED BACON, PLANT BUILDING, NEW LONDON, CONN.

THE BANJOIST

A Monthly Magazine devoted to the interest of the
BANJO MANDOLIN GUITAR VIOLIN.

Published By

Fred Bacon, Plant Building, New London, Conn.

Entered as second-class matter April 12, 1915, at the post office at New London, Conn., under the Act of March 3, 1879.

Vol. 1 SEPTEMBER, 1915 No. 6

C. S. DeLano of Los Angeles, Cal.

Mr. DeLano is so well known it is difficult to find anything new to say about him. He has taught in Los Angeles twenty-five years, and has been on the faculty of many schools there for twenty years. Mr. DeLano is one of our very best artists on the Banjo, Mandolin and Guitar. A few years ago he took up the study of the Ukulele and Steel Guitar and for the past two or three years has made a wonderful success of these instruments. His publications for the Ukulele and Steel Guitar have now passed the 12,000 mark and his methods are now used by the leading teachers in the United States.

Mrs. DeLano looks after Mr. DeLano's famous Sonotone string business, as his time is so taken up with his teaching and publications.

Mrs. DeLano is also a very fine performer on all of the instruments and is heard quite often in concert on the Pacific coast.

ELIZABETH SABRINA WILBUR.

Elizabeth Sabrina Wilbur at an early age showed her love and talent for music, which was recognized and encouraged by her father, Dean Wilbur of Columbian college, George Washington university.

She began her serious work with the well known violinist and teacher, Prof. Josef Kaspar, and under his instruction she graduated with the highest honors.

The past three years Miss Wilbur has filled many important engagements, among them:

The Friday Morning Music Club (three times), Washington, D. C.

Soloist with the United States Marine Band.

George Washington University.

Mount Vernon Seminary.

Washington Seminary.

National Park Seminary.

Joint recital with Franceska Kaspar Lawson at the Hotel Jefferson, Richmond, Va.

Limestone College, Gaffney, South Carolina (twice).

A Program as Given by Miss Wilbur.

1. Duo Symphonique..Berthold Tours
2. (a) Serenade ..... Schubert
   (b) At the Brook .....Boisdeffre
   (c) To a Wild Rose ....Macdowell
3. Liebesleid ..... Kreisler
   (An Old Vienna Waltz.)
4. Group of Old Songs:
   (a) Way Down Upon the Swanee River.
   (b) Drink To Me Only With Thine Eyes.
   (c) When You and I Were Young, Maggie.
5. The Lost Chord .....Sullivan
   (With the Pipe Organ.)
6. (a) Slavonic Cradle Song..Neruda
   (b) Le Cygne .....Saint-Saens
7. Bygone Days .....Rudolf Friml
   (A Paraphrase on a Bohemian Folk Song.)
8. (a) Gavotte ..... Gossec
   (b) Minuet in G.....Beethoven
   (c) Deutscher Tanz....Dittersdorf
9. Mazurka ..... Mlynarski

Miss Wilbur is an Accomplished Violinist.

"Patrons of the violin recital given in the Limestone College Auditorium last Tuesday evening by Miss Wilbur had an hour of musical enjoyment. Miss Wilbur is an artist. To the soul of the musical composer, voiced in his composition, she adds the soul of an earnest and highly intelligent performer, and as a result the heart of the listener is stirred to its depths. The program was one of great variety. All were compositions of the highest musical value and all were exquisitely performed."—The State, Columbia, S. C., March 15, 1915.

PITHY POINTERS FOR BANJOISTS.

(F. L. Keates.)

One false string will kill the tone of the best banjo ever made.

Never use a thin thumb-string. Use an extra thick "first."

If you are a plectrum player, a Bacon Banjo will be a revelation to you.

A new banjo never sounds at its best right away. It must be played on awhile—so don't judge hastily.

Don't pick a banjo too near the bridge—if you want music.

Wire strings are miserable for finger picking or plectrum playing.

A low bridge rarely brings out the best tone and causes "buzzing."

A good grade of silk string is very satisfactory for the banjo, being rarely false and of strong tone. Some like to use a smooth gut "first."

An old, worn string will spoil the tone of the rest, no matter how new they may be.

It is sometimes advisable to use a "second" string for a "first," a "third" for a "second" and a violin E for a "third." The usual kind of bass string is satisfactory.

Don't expect to get a tone from a skin that is not strained good and tight.

A banjo or a violin is what you make it—a musical instrument or a noise.

A banjorine and a banjo make a brilliant duo that ought to be used more.

You can't get a banjo in tune with a false string on it, so don't try.

A good little club—banjorine, banjo and guitar.

Continued on page 4

MISS ELIZABETH SABRINA WILBUR

If you want the sweetest home music you ever heard, tune your banjo one note below concert pitch and play to the accompaniment of a good, full sized guitar. It's great!

Cut out a broken skin at once, or it may warp the banjo rim a little.

If you want to keep your banjo looking and feeling good, avoid dust and wash your hands before playing.

Never leave your banjo lying around without a case—canvass or leather, or even just a bag.

Never hold a banjo flat against your body. It completely ruins the tone quality.

Characteristic banjo music—dance or march—well played, pleases everybody, including those who love to lay claim to "kultur."

If you have a harsh-toned banjo, and you want to refine its tone, make a bridge of softer wood than maple, such as cigar box wood, provided the grain is not too coarse.

Any banjo duo that wants to make a good impression with the plectrum had better reduce that "wheat-threshing" business across three strings and add some real music—single note melody on first banjo and second banjo counter melody. And make it sweet—sweet! Take a critic's word for it—the people will stand for all you can give them. Try it—but be sure you've "got the goods" before you start, or you'll begin blackguarding me for talking through my hat. I've heard it—but only once, I'm sorry to say—so I know what I am talking about. It sure can be done, and I **know** it.

RECITAL BY C. S. DE LANO.

Program given at San Francisco, Cal., Sunday, Aug. 22:

1. Ukulele—(a) Hawaiian Gaiety ..... De Lano
   (b) El Sueno ...De Lano
   Mr. and Mrs. De Lano.
2. Steel Guitar—Hawaiian Love Song .....De Lano
   Mr. and Mrs. De Lano, Miss Fiske.
3. Voice and Steel Guitar—Beautiful Isle .....Fearis
   Alice Kellar-Fox, Miss Fiske, Mr. and Mrs. De Lano.
4. Violin—Serenade .... Schubert-Elman
   Katharine Fiske.
5. Ukulele—(a) Mehana Dance.. ..... De Lano
   (b) Luana Serenade ..... De Lano
   Mr. and Mrs. De Lano.
6. Steel Guitar—Barcarolle..... ..... Offenbach
   Mr. and Mrs. De Lano, Miss Fiske.
7. Voice and Steel Guitar—(a) The Rosary .....Nevin
   (b) My Flower of Hawaii.... ..... Liliuokalani
   Mrs. Fox, Miss Fiske, Mr. and Mrs. De Lano.
8. Violin—(a) Meditation from Thais .....Massenet
   (b) Le Cygne..Saint-Saens
   Katharine Fiske.
9. Steel Guitar—Manoa Waltz... ..... De Lano
   Mr. and Mrs. De Lano.
10. Ukulele—(a) Ma La Serenade ..... De Lano
    (b) Hula Poh ..De Lano
    Mr. and Mrs. De Lano.
11. Steel Guitar—(a) Kewpie Rag ..... De Lano
    (b) Honolulu Tom-Boy Medley .....arr. De Lano
    C. S. De Lano.
12. Voice and Steel Guitar—(a) A Perfect Day .....Jacobs-Bond
    (b) Aloha Oe .....Liliuokalani
    Mrs. Fox, Mr. and Mrs. De Lano, Miss Fiske.

Piano accompanist for Katharine Fiske, Alice Kellar-Fox.

VAUDEVILLE HINTS.

(By Fred Bacon.)

Possibly many of our readers contemplate sometime going into vaudeville. There are many things one should know before taking this step, and perhaps when you have read this article you will be contented with the business you are now following, or go into something more elevating than vaudeville. It is true the banjo well played always pleases and makes a hit with a vaudeville audience, but probably 75 per cent. of the booking agents and some of the managers have **no** use for a banjo act. I spent years playing in vaudeville and found it the hardest kind of work to secure bookings. In the good old days when one booked direct with the managers it was an easy matter if you had an act that was meritorious and pleasing. One manager would recommend you to another, and if you wrote far enough ahead you could keep fairly busy and not lose many weeks in a whole season. Besides booking direct with the managers you could arrange your jumps so you would not have to spend all you made in railroad fares; then, too, you had no agent's commission to pay. On all contracts now issued by booking offices you have five per cent. deducted from your salary for agent's commission, and aside from this nowadays you are compelled, unless you are a "big time" headliner, to have someone who handles acts book you through the regular booking offices, for which you have to pay him five per cent. and more often 10 per cent., besides the regular five per cent. that is deducted from your salary for the booking agency. I have known acts that have paid their **manager** as high as 20 per cent. to keep them busy, and if they did not do this they **did not get the work.** There are very few performers that will tell you they slip the agents extra commission, but will lead you to believe they are getting a great big salary and only paying their agent the regular five per cent. commission. You will find a large percentage of the vaudeville performers when obliged to lay off three or four weeks are dead broke, and have to very often have their fare advanced to reach the next stand. This proves the salaries are greatly exaggerated. The average salary for a banjo act (single) is from $40 to $60 per week. Teams (two people) get from $80 to $100, and now and then an extra good banjo act will sometimes strike the $150 mark for a team. This may look like a lot of easy money, but if you wish to live in a comfortable hotel the lowest rate is $10 to $12 single a week. Booking agents' commission five per cent., and the party handling your act five or ten per cent. more to come out of your salary. Then there is your railroad fare every week, or more often twice a week, to come out, and this is no small item, as your agent does not mind jumping you from Portland, Me., to Philadelphia, and Washington to Boston, and even **from New York to Winnipeg.**

There is always laundry, baggage and tips to stage hands to be added. There are some disagreeable features in connection with this business and one of the worst is the dressing rooms; often poorly ventilated and damp, having a bad effect on the banjo. Then there is the drafty stage to throw your instrument out of tune. The long, tiresome railroad trips, catching trains at all hours and eating irregularly.

On the other hand, one sees a great deal of the country and meets many banjo friends; and if you are fortunate enough to get in with a good square agent who will route you right and is not a grafter you can save some money.

(Continued in the October Banjoist.)

WHERE SOME OF THE TEACHERS AND PLAYERS SPENT THEIR VACATION.

Mr. and Mrs. D. E. Hartnett traveled about 12,000 miles through the far west, stopping a few days in the principal cities.

Mr. and Mrs. W. D. Kenneth spent their vacation at Westerly, R. I., calling at the office of "THE BANJOIST" on their way home.

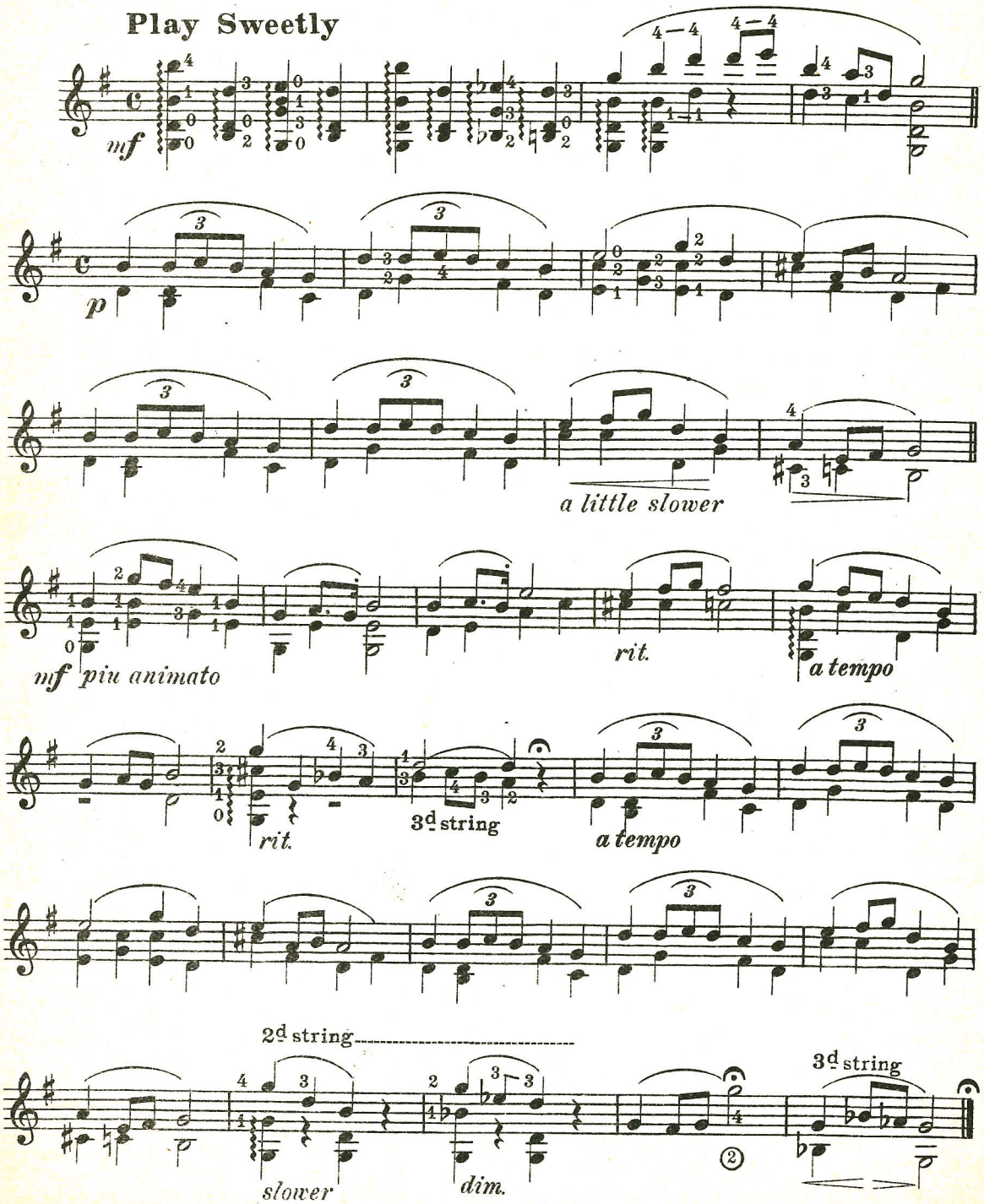
Mr. and Mrs. Charles Stutsman of Washington, D. C., summered at Mackinac Island, Mich.

Continued on page 13

Sleep, Little One Sleep

Mandolin Solo
(Unaccompanied)

FRED. BACON



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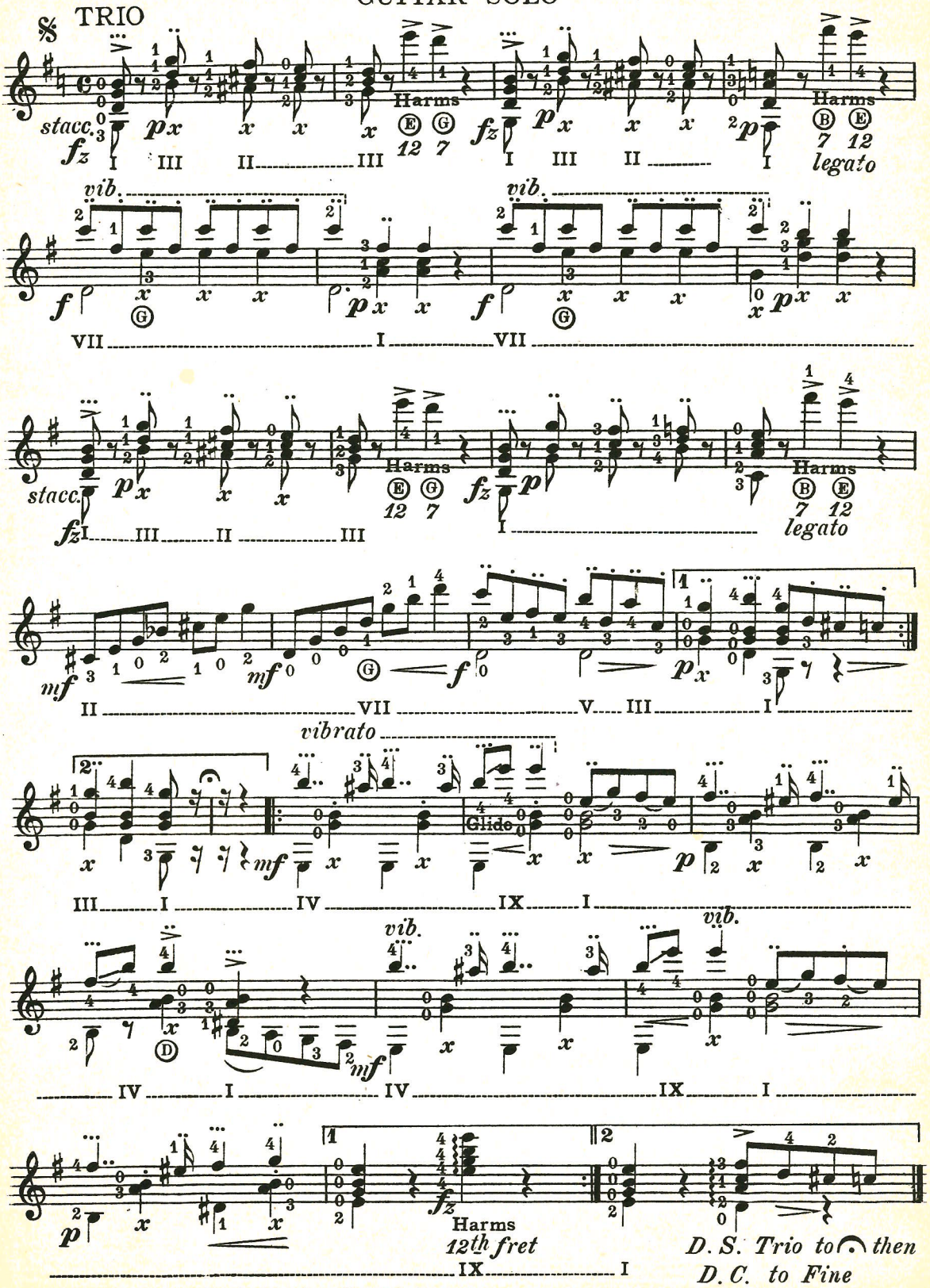


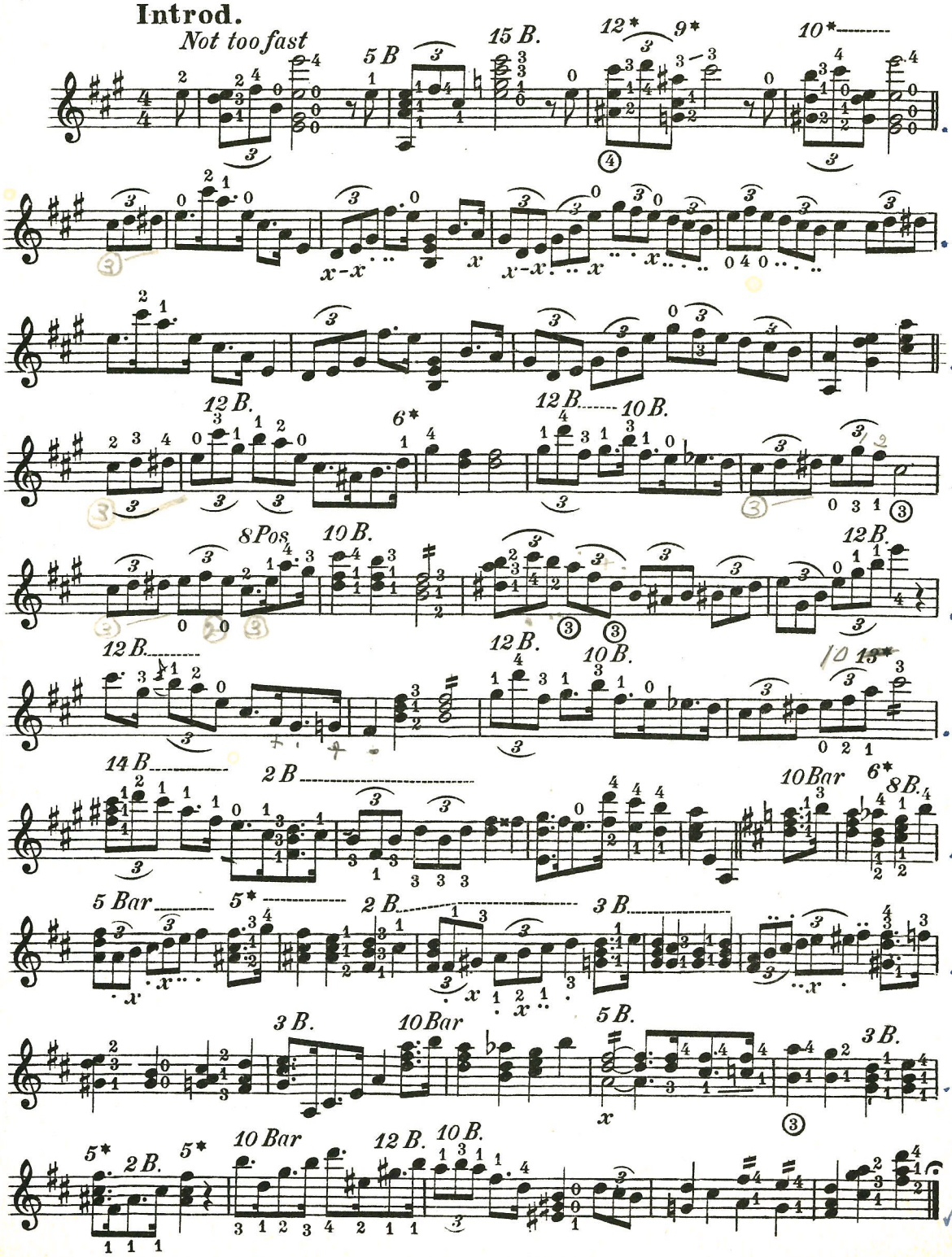
A letter in a circle indicates the string

The Coquette

(Fox Trot)

Banjo Solo

FRED. BACON



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The Coquette

Ranjo Solo
(C Notation)

(Fox Trot)

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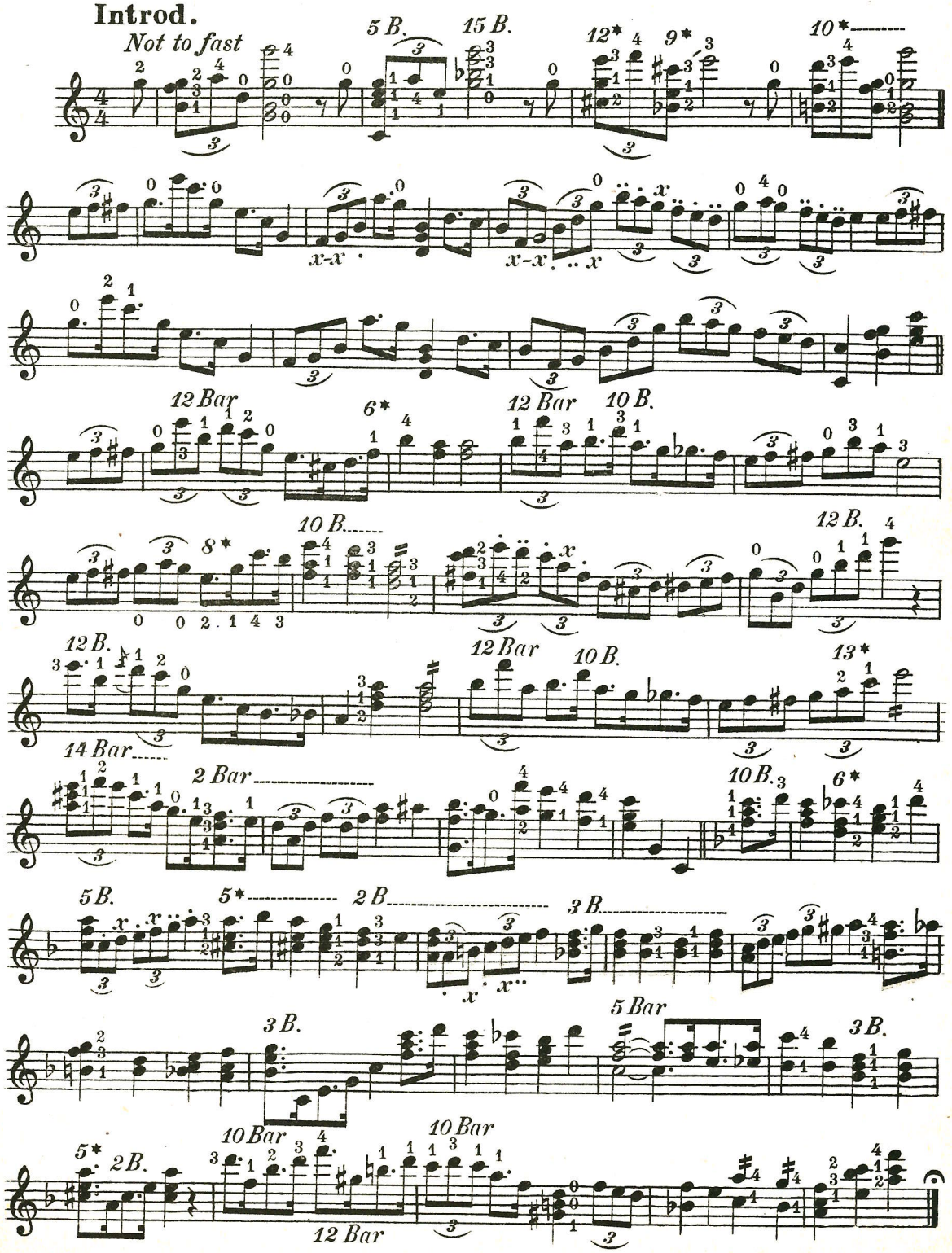

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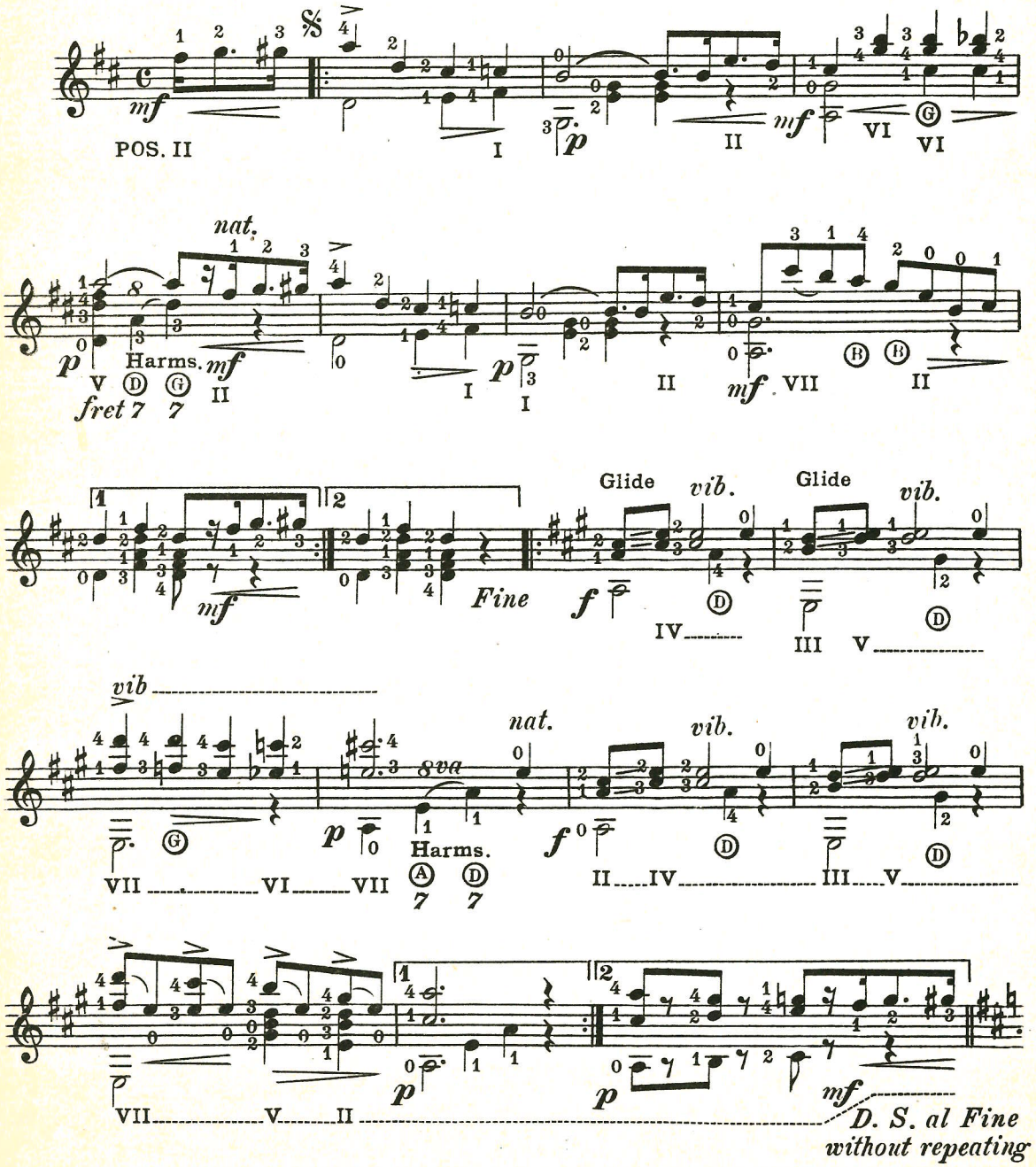
Calliopsis

Schottische

Guitar Solo

WILLIAM FODEN



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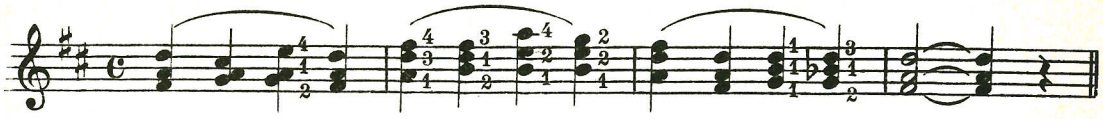
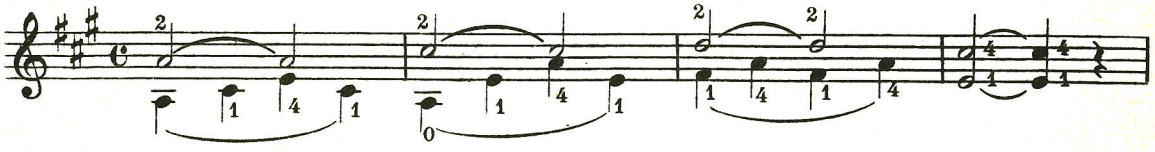
Tremolo Lesson № 6

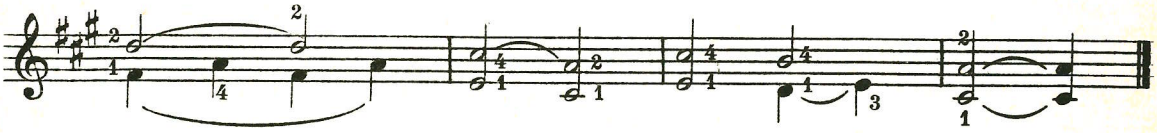
FRED. BACON

Tremolo 1st, 2d and 3d strings.



Tremolo 3d and 4th strings.

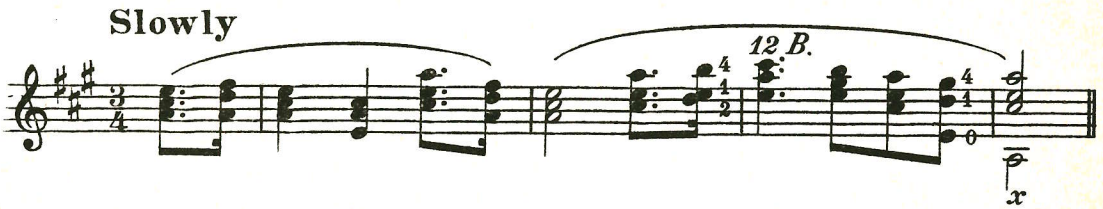


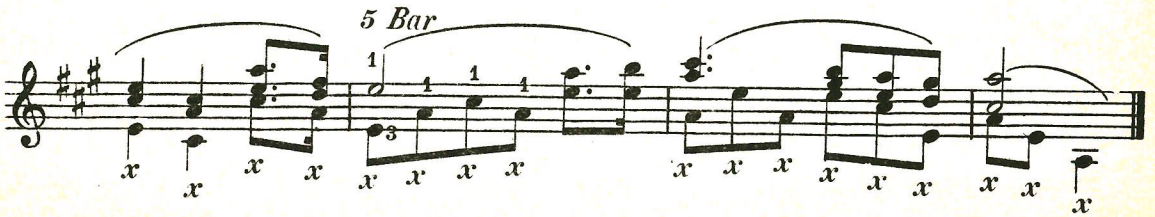


Rock of Ages

(Tremolo)

Slowly





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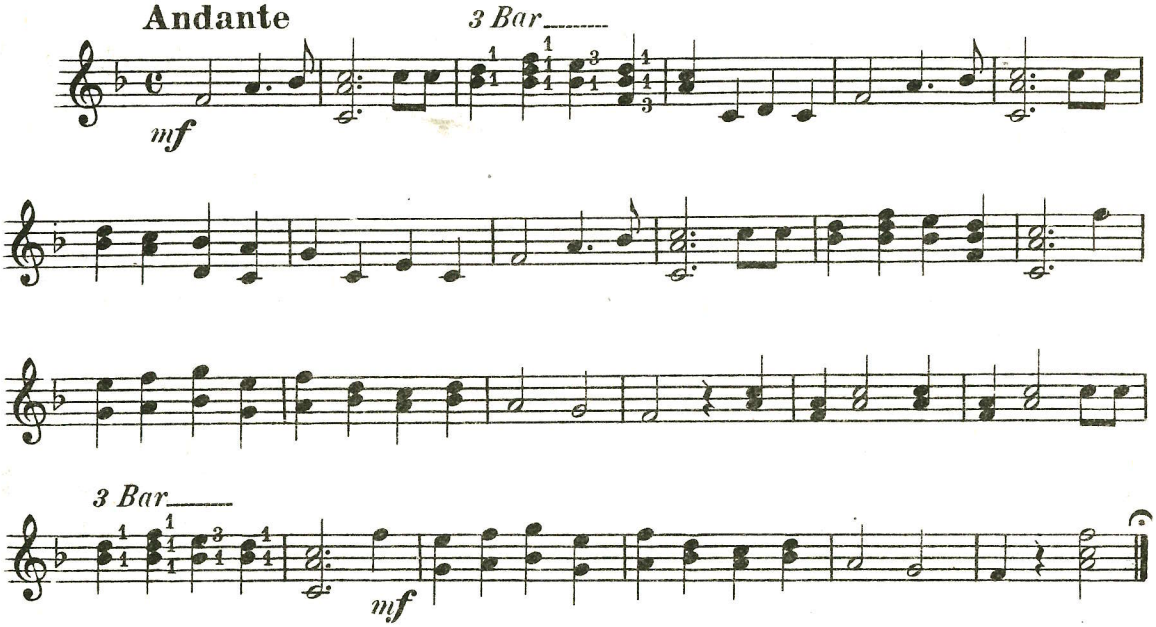
Lesson № 6

(C Notation)

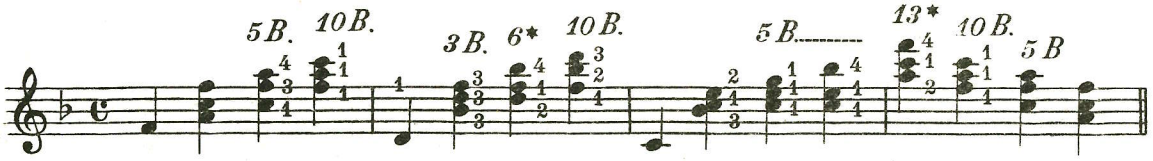
Old Black Joe

(Key of F)

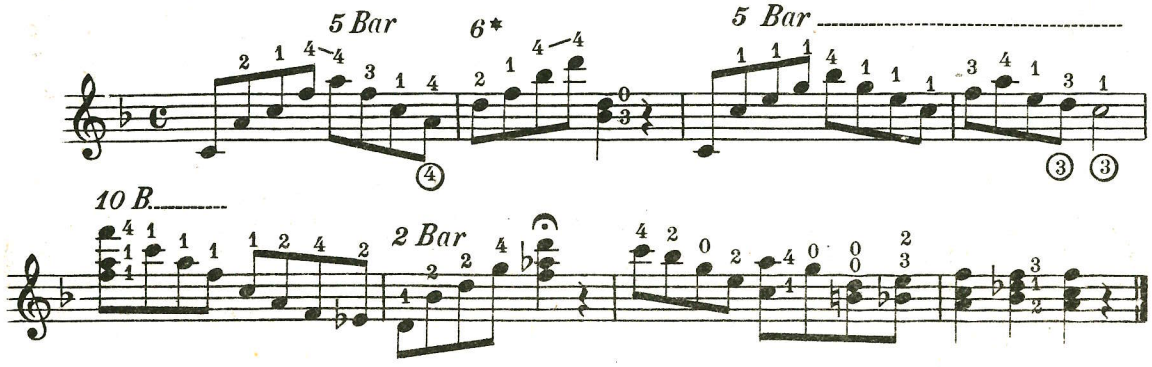
FRED. BACON



CHORDS IN THE KEY OF F



EXERCISE IN THE KEY OF F



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Mr. and Mrs. E. F. Goggin of Schenectady, N. Y., spent a month at Clarksville, N. Y.

Mr. and Mrs. Rogers of Syracuse N. Y., spent their vacation at the Pavilion hotel, Sharon Springs, N. Y.

Miss Elizabeth S. Wilbur of Washington, D. C., spent the entire summer at Mystic, Conn.

L. H. Bowen of Bunker Hill, W. Va., spent two weeks at New London, Conn., taking a few lessons on the banjo of Mr. Bacon.

Mr. and Mrs. Bacon were the guests of Mr. and Mrs. Harry S. Jones at their cottage ("Anchorage") at Fairfield Beach, just out of Bridgeport. Both Mr. and Mrs. Jones are banjo enthusiasts. Mr. Jones tells how he got his first banjo. When a little boy he traded his white vest for his chum's banjo. Mr. Jones has a fine Oldsmobile car, and a fast motor boat. Both he and his wife are great entertainers, and gave "The Bacons" a "bully" time.

Mr. Fred Briggs of Utica, N. Y. (formerly of New London) was a recent caller at the office of "The Banjoist."

As we go to Press we learn Jas. H. Johnstone the well known Mandolinist has accepted a position with the Gibson Mandolin and Guitar Co. of Kalamazoo, Mich. Mr. Johnstone will have charge of the stringing and adjusting of the instruments. He has our very best wishes.

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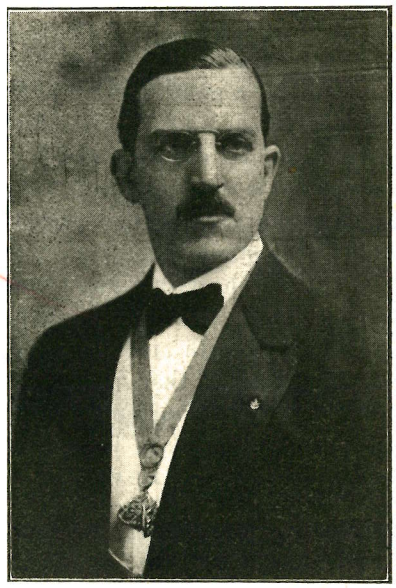

The above picture is that of William Becket Harding. Born in New York city, June 18, 1875. Mr. Harding is a great banjo enthusiast, taking up the instrument many years ago. Later he took up the study of the instrument seriously with D. E. Hartnett. He has a repertoire of about 150 selections, fifty of which he has memorized.

Mr. Harding tells an amusing story of how he came to take up the banjo again after he had dropped it for a number of years. While playing the pianola one day it flashed through his mind he had an old Dobson Bell banjo stored away in the attic. When he went to get it, strange to say, he found the same old strings that had been on it for fifteen years. (Pretty good brand of strings; wish we could get such strings now.)

Mr. Harding is a member of the American Guild of Banjoists, Mandolinists and Guitarists.

He conducts a collection and adjustment business for accounts at 56 Pine street, New York city. He is always pleased to see anyone interested in the banjo.

THE FODEN SPECIAL GUITARS.

When you are contemplating the purchase of a Guitar, it is well to remember that a good tonal quality is the first requisite, and no matter how nicely the outward appearance may be, or how loudly it may sound, if it lacks the above essential quality then there is little to recommend it. Guitar, or Mandolin, or Violin, with a good tone quality, will carry further with less effort, and certainly with much more satisfaction and pleasure, than one that is without this most important detail. The Foden Special Guitars, made by The C. F. Martin Co., whose splendid instruments have been before the public for the past 82 years, and which have always held first place, as attested by the greatest guitarists of this country, are designed **particularly** for **tone,** and for **players** who are **particular.**

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Mr. William Foden:

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D. E. Hartnett, 71 West 23rd St., New York City.
Wm. Becket Harding, 56 Pine St., New York City.
Harry Fischer, 117 Oliver St., Newark, N. J.
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Leon Brundage, 214 Park Ave., Paterson, N. J.
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"THERE'S A REASON."

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(signed)
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Usual discount to teachers and professionals.

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THE BANJOIST

Oct. 1915 **Published By** No. 7

FRED J. BACON

PLANT BLDG. New London, Conn.

A monthly magazine devoted to the interest of the

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THE BANJOIST

A Monthly Magazine devoted to the interest of the
BANJO - - MANDOLIN - - GUITAR
Published By
Fred Bacon, Plant Building, New London, Conn.

Entered as second-class matter April 12, 1915, at the post office at New London, Conn., under the Act of March 3, 1879.

Vol. 1 OCTOBER, 1915 No. 7

Facts About Banjo Music

By F. L. KEATES

In an article entitled "Banjo Popularity," which appeared in the August "BANJOIST," the writer mentioned the fact that some people believed that a poor grade of banjo music was largely responsible for fading interest in the banjo from 1900 to 1912. This is a subject of such interest as to be well worth enlarging on.

To begin with: A big truth appears in large and fiery letters before us—"Too much banjo music has been disappointing."

It is not exactly right for anyone to criticise with extreme harshness any type of banjo music not just suited to his or her individual taste; at the same time, a composer cannot expect anything but the truth when he claims for his productions a value which those with clearer vision recognize as being exaggerated. To err unconsciously is sometimes easy in estimating the quality of one's own creations, but as time passes most of us see for ourselves where we have erred, and this is a clear indication that we are progressing and broadening. Unfortunately, there are always a number who are more or less blind to their own shortcomings; and in music publishing these people have frequently handed us "lemons."

The banjo music of recent years has consisted, principally, of two grades: Music so simple and restricted in scope as to appeal only to learners and to players who aspire to nothing better, and music too difficult to attract the average banjoist, consisting of classical arrangements, and other compositions intended for showy concert playing. Between these extremes, the average banjoist has seen a desert with an oasis only at wide intervals, and as it cost him too much to reach this occasional oasis, he practically gave up buying music.

How came it that a player had to buy ten pieces of music before he found one as good as it was advertised to be? Simply because the market was full of inferior compositions. There was a time, not long ago, when every Tom, Dick and Harry who could play a banjo felt called upon to publish his home-made banjo solos, and these men did as much harm to the publishing business as all other evils combined. Then there came the well-meaning publisher who sent forth many banjo "arrangements" of pieces originally written for piano and orchestra. In the hands of very skilled banjoists these gave agreeable results, but no ordinary player could put into them that fine finish and accuracy of technique which their structure made so difficult. It would, of course, be easy to list a score of piano compositions which do go quite well on the banjo; but one might also list hundreds that would not sound sufficiently

effective in the hands of the fireside player.

What we want most are banjo compositions made by experienced banjoists for average banjoists. We are getting a few, but we want more, and they should present few real difficulties, for there are so many worthy players who never go beyond a fair degree of difficulty, principally because they cannot find time for adequate practice. They want quick results—as we all do—and there is no reason why anyone should be denied. Difficulties, don't necessarily make good music.

For a long time, banjo players having outgrown and become tired of the simpler pieces of their learning days, and finding very little of the advertised music what it was cracked up to be, gave up purchasing, and the banjo publishing business suffered accordingly. Then came the "C Notation" crusade, and for a while publishing almost ceased, due to a feeling of doubt. Gradually, however, confidence was aroused in the C Notation, and today the outlook for banjo music of the right kind is promising. All those who have taken up, or are about to take up, the delightful C Notation are the most enthusiastic and progressive of the fraternity—which fact means a great deal. From this big revolution good must come, inaugurating, as it does, a new banjo era, in which composers will no doubt make efforts to keep pace with players and makers.

Characteristic banjo music will always be in favor. By this, I do not refer merely to "Rags," but to other kinds of solos also. I say "characteristic" because music composed for the banjo by a banjoist is expected to be, to a large extent, peculiar to the instrument, and if it were not so, many dyed-in-the-wool banjoists would neglect their banjos. Undeniably, music of any kind can be played on the banjo, provided the player is sufficiently expert, but the peculiar advantage inherent in real banjo compositions is the greater ease with which they can be played by the average performer, and the more solid music effect obtained, due to the composer's knowledge of the banjo's harmonies and technical points. That is the kind of music banjoists want, but their confidence having been shaken in the past by the many raw efforts handed them, they will need every assurance that they are not going to be bitten again. Once this barrier is passed, and confidence restored, the sales of banjo music may rise to near old levels; but we must hope that well-meaning novices will not step in and spoil everything. We may cheerfully forgive an error in harmony in a really pleasing solo (just as we overlook errors of grammar in many a book and magazine), but we cannot again put up with stereotyped dulness seductively advertised as "the best ever." That time has gone, never to return, and what we must work for now is the restoration of confidence in banjoists by giving them music worth playing. It may be difficult to please all tastes, but it should not be difficult to avoid publishing those futile maunderings which please no one.

(Copied from Kalamazoo, Mich., Gazette, Sept. 21.)

JAMES H. JOHNSTONE.

Well Known Vaudeville Mandolinist Who Will Direct Y. M. C. A. Orchestra, Now Being Organized.

Under the direction of James H. Johnstone, for the past six years one of vaudeville's premier mandolin players, the Y. M. C. A. mandolin orchestra is being organized. The association orchestra has undertaken concert work in a small way for several years, but hopes this year to do some big work.

The orchestra will furnish two programs during Prosperity Week, the first on Wednesday evening in the K. of P. hall, and the second on Friday evening at the armory. All players of banjo, mandolin or guitar in the city are urged to join.

Plans for a big mandolin concert in the spring promise an interesting season for the organization and Director Johnstone states the big event will prove an eye opener to the music loving public. In addition to the local talent, outside players of note will be engaged for the spring festival.

VAUDEVILLE HINTS CONTINUED.

By Fred J. Bacon.

In the September "BANJOIST" we tried to show our readers, particularly those who were contemplating going into vaudeville, the real facts concerning the business.

I will now tell how one can use their musical talent in a professional way without "kneeling down" to managers and booking agents, and at the same time help you get down an act that will make good in the regular vaudeville houses if you wish to try that profession. One must be thoroughly "stage broke" before playing the good vaudeville time, for there is no place like the vaudeville stage that will show up the amateur.

Select five or six good banjo solos (or if you are to double with a partner, some good banjo duets), say two bright snappy marches, some Old Folk song with brilliant variations, and a short medley of popular songs or a good catchy rag. Open with one of the marches, then play the selection with variations, and for the third number the rag or popular medley. Your opening and closing numbers should be played with the orchestra or piano. A single banjo or musical act should not take up over 12 minutes. Double, 14 to 15 minutes. Make a quick entrance and exit, i. e., walk on and off stage lively.

Arrange with the manager of one of the local picture theatres, or with one of these houses in a nearby town where they do not make a specialty of playing vaudeville acts, for a two or three days' engagement, when you are sure you have your selections down good and your act put together as it should be.

Have a change of selections for the second or third day, as often you play to the same people twice in a three days' engagement, and it also pleases the manager.

These managers are usually nice to talk to, and will very often put in a good musical act or singer and raise the admission five or ten cents. You will not be able to get more than $15 or $20 for a three days' engagement, and the manager might not want to guarantee you this, but would probably play you on a percentage basis of 50 per cent. of the gross receipts. This often turns out well. Anyhow it will give you a chance to break in your act, and you can see how it takes with the public. If you do please your audience the manager is generally willing to call up some other moving picture manager in some other town and recommend you. Mrs. Bacon and I played nearly every picture house in Vermont last winter and the managers were glad to get us, and often wanted us to play a return engagement within two or three weeks. We have received for our share when playing on a percentage basis as high as $75 in a three days' engagement in towns of only 5,000 inhabitants.

You must have at least two sets of photos; one to use at your first date and another to send ahead to your next stand.

Another good way to make a start professionally is to engage a clever young lady reader; get out a neat circular or folder and arrange dates with churches and fraternal orders, and particularly high schools. For work of this kind you would need more and varied selections; a few classics and one or two descriptive numbers. The program should run about an hour and a half, the reader taking up thirty minutes. In closing I will say if you have got the "goods" you can get the work and please the public.

John M. Browning of Ogden, Utah, noted inventor of machine gun and automatic pistol, is a lover of the banjo, and has been a player himself for years.

Mr. Edgar M. Avery of Williams Bridge, N. Y., dropped into the office of "THE BANJOIST" and left his subscription on his way home from Boston. Mr. Avery is an enthusiastic banjoist and is a member of the New York Serenaders.

Mr. and Mrs. F. Landry Berthoud spent a few hours with Mr. and Mrs. Bacon on their homeward trip to New York.

Carl G. Andrews was a caller recently. He has accepted a position as instructor of English at the Trinity school at Mamaroneck, N. Y. Mr. Andrews is a fine banjoist.

THE MANDOLIN AS A MUSICAL INSTRUMENT.

By James G. Lewis.

Do you care for the music of the stringed instruments? If not, it is because the players you have heard have offended your ear for music with a disconnected mixture of broken phrases, and a total disregard for tone color.

Do you know that the stringed instruments, especially the mandolin, can be played with feeling, and with the most beautiful and brilliant tone color?

The mandolin is not a musical novelty, but a musical instrument upon which the most beautiful harmonies and melodies can be played.

Solos can be played upon the mandolin in three and four part harmony or with second and third part staccato accompaniment.

The majority of mandolin players pay too little attention to the quality of the tremolo.

There is an established value for every note based upon the number of plectrum strokes, and if you ever become a good player you will have to learn this value.

Knowing that a certain number of plectrum strokes are due, each sustained note gives a foundation for time that is of lasting benefit and is the only sure way to a perfect technique.

Tone Color is a modification of the established value of a note plus the strength applied through the plectrum, and not a senseless wiggling of the fingers.

I am stating the above facts solely for the purpose of placing the mandolin in its proper plane and proving that this delightful little instrument is capable of producing Tone Color and is worthy of the best efforts of the student and an instrument upon which such efforts will not be thrown away.

Care should be exercised in the selection of an instructor who will give you a foundation upon which to build a perfect technique. Beware of the instructor who tells you that you can build a castle in the air, and then put the foundation in at your leisure.

Learn to play the mandolin, placing your efforts upon a solid foundation, and you will have something that will make friends for you in the best society in this country, something that will make home brighter and life longer and well worth living.

From "THE BANJOIST" Readers.

"Your Magazine is the best yet, and I am sorry I did not get the first numbers."—George W. Burns, New York City.

"THE BANJOIST" is certainly worth the price of subscription. Everyone that owns a banjo, mandolin or guitar should subscribe for it."—Joseph F. Pizzitola, Holyoke, Mass.

"THE BANJOIST" is all right A nice bright little paper."—Charles H. Eyster, Shamokin, Pa.

"I am enjoying "The BANJOIST." Your arrangement in the August number of the "Sextet" is more than worth the price of the magazine."—H. R. Watts, Knoxville, Tenn.

"I am well pleased with "THE BANJOIST." Your tremolo studies are certainly fine, and your music all good."—L. I. Reams, Columbus, Ohio.

"Your magazine, 'THE BANJOIST,' is all to the good, and I hope you can keep it going."—Harry Fischer, Newark, N. J.

"Am very much pleased with 'THE BANJOIST.' The C notation lessons are fine. The chords and exercises are immense. I look forward with much interest for each copy. Will gladly renew my subscription when it expires."—L. S. Davis, Brooklyn, N. Y.

Our Heartiest Congratulations.

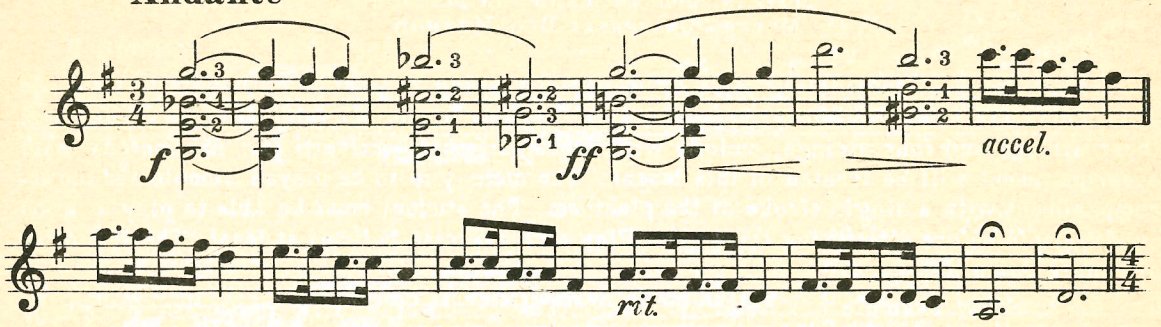
Roy Killgore of Grand Rapids, Mich, was married on Aug. 14. Mrs. Killgore was formerly Miss Graves and is a member of the "Royal Mandolin Orchestra" of Grand Rapids. She plays in the club both the banjo and mandolin and also the piano. She will assist Mr. Killgore in teaching and concert work. They are at present connected with the Grand Rapids Conservatory of Music. Mr. and Mrs. Killgore spent their honeymoon visiting points in Ohio, Michigan, Detroit and Canada. They carried their banjos and mandolins and had a merry time.

Loves Old Sweet Song

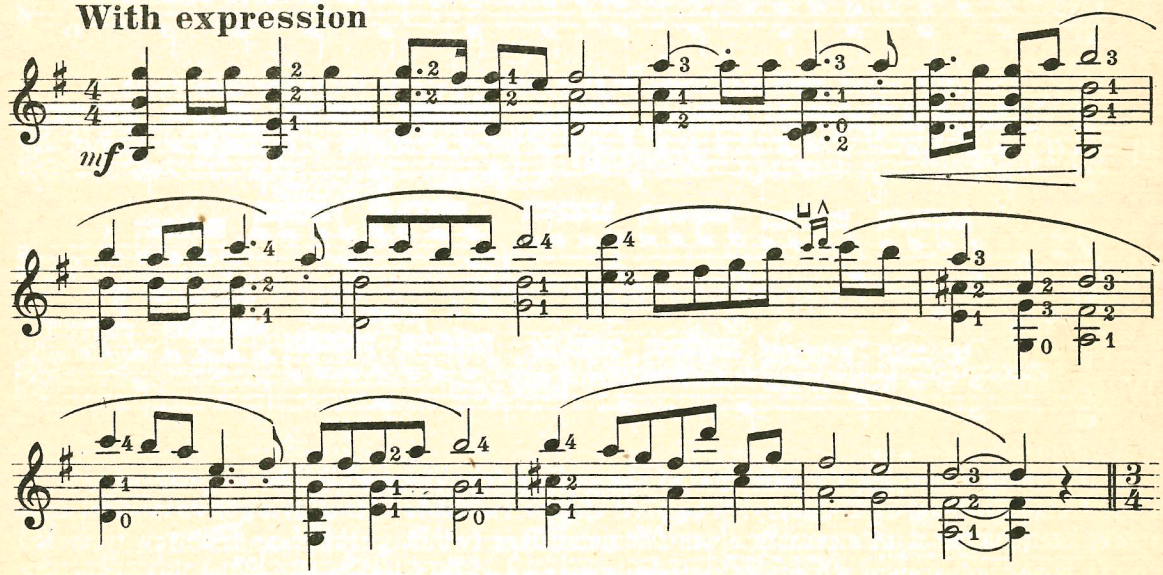
Mandolin Solo

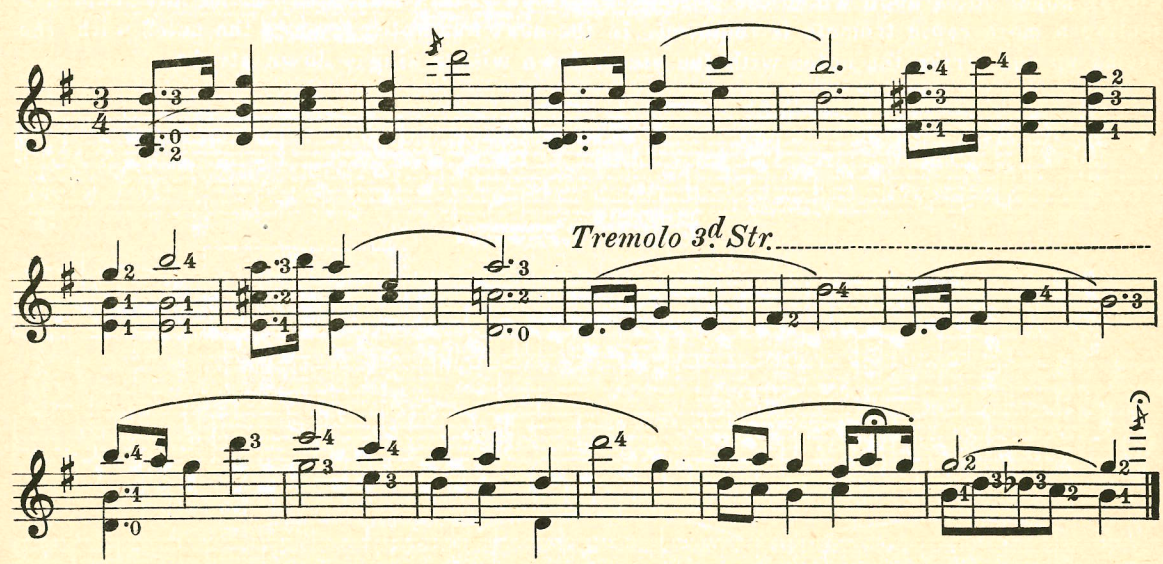
Arr. by FRED J. BACON

Andante



With expression





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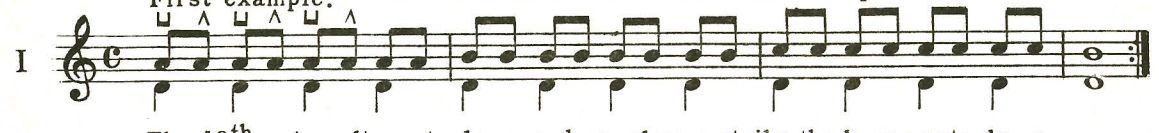
Mandolin Duo Lesson No 1

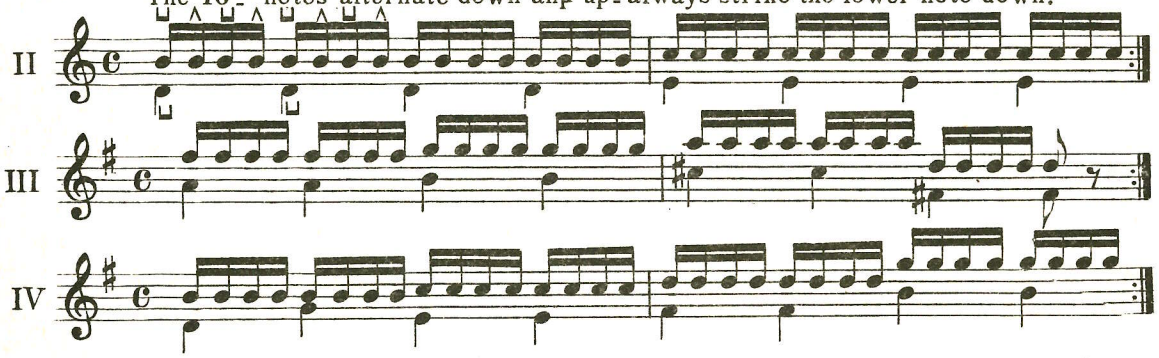
By WILL D. MOYER.
Author of
MOYERS MODERN MANDOLIN METHOD
MOYERS UNIVERSAL DUO METHOD

Perhaps the most fascinating style of mandolin playing is what is commonly termed the duo. There are several forms embraced within the Duo Style, the **full tremolo of double stops**, three strings and four strings, melody with accompaniment pizzicatti etc. The melody with accompaniment will be treated in this lesson. The melody is to be played tremolo and the accompaniment with a single stroke of the plectrum. The student must be able to play a good even tremolo before attempting this style. Play each exercise 8 times at least. The 8th notes alternate down and up.

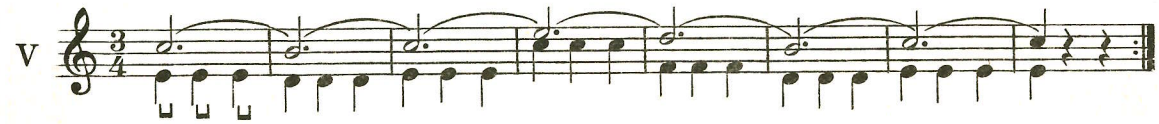
First example. Strike notes as indicated ⊔ down ∧ up.



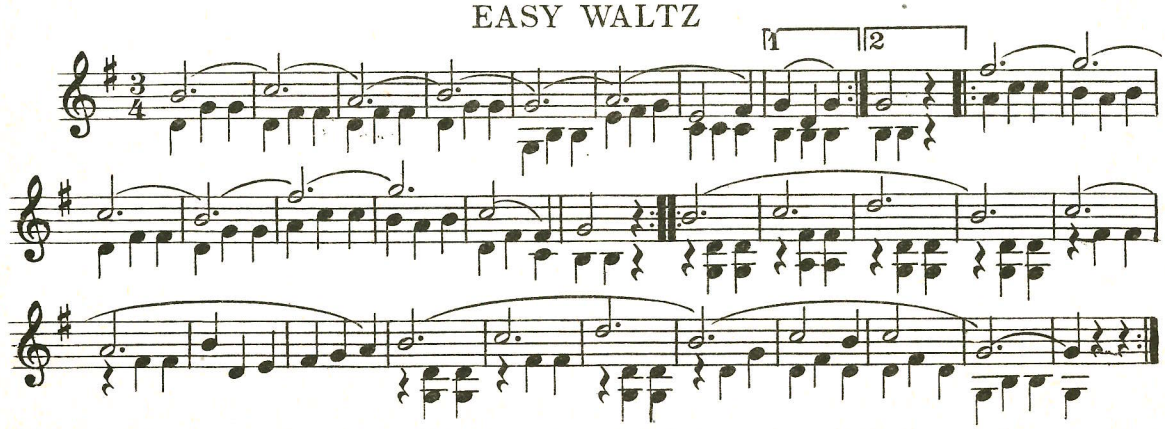
The 16th notes alternate down and up-always strike the lower note down.



In the above examples the principal of the melody tremoloed while the accompaniment is played staccato is shown clearly. The pick strikes two notes (two strings) on the first down stroke continueing with alternate down and up strokes (which in this case is a slow tremolo) on the upper notes upon which the melody is carried in this lesson. To make this style effective a more rapid tremolo is required. In the next examples tremolo the notes with the stems up and strike the notes with the stems down with a single down stroke.

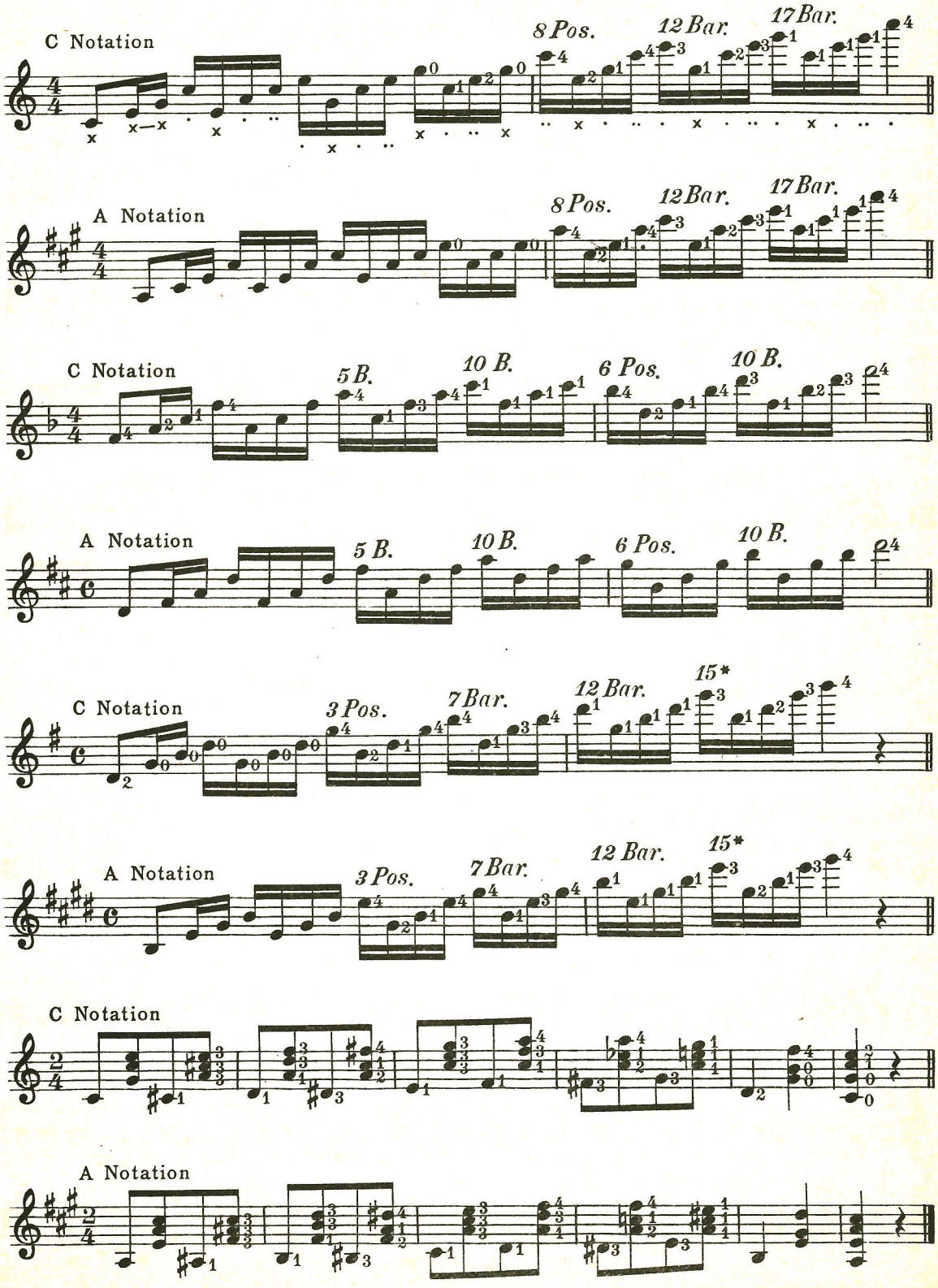


EASY WALTZ



CHORDS AND EXERCISES IN BOTH A AND C NOTATIONS

FRED J. BACON

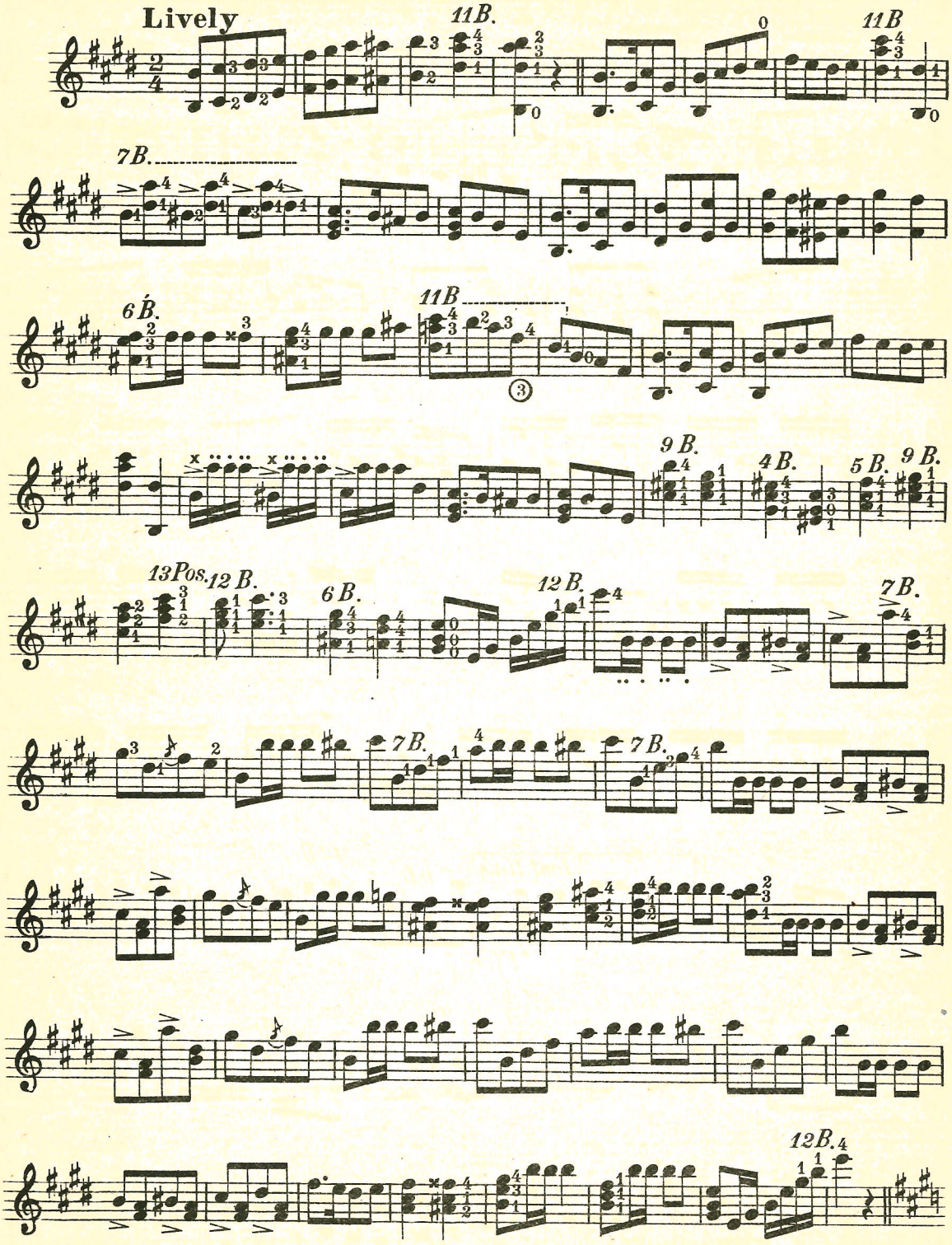


The Stampede

Banjo Solo
4th string to B

GALOP

FRED J. BACON



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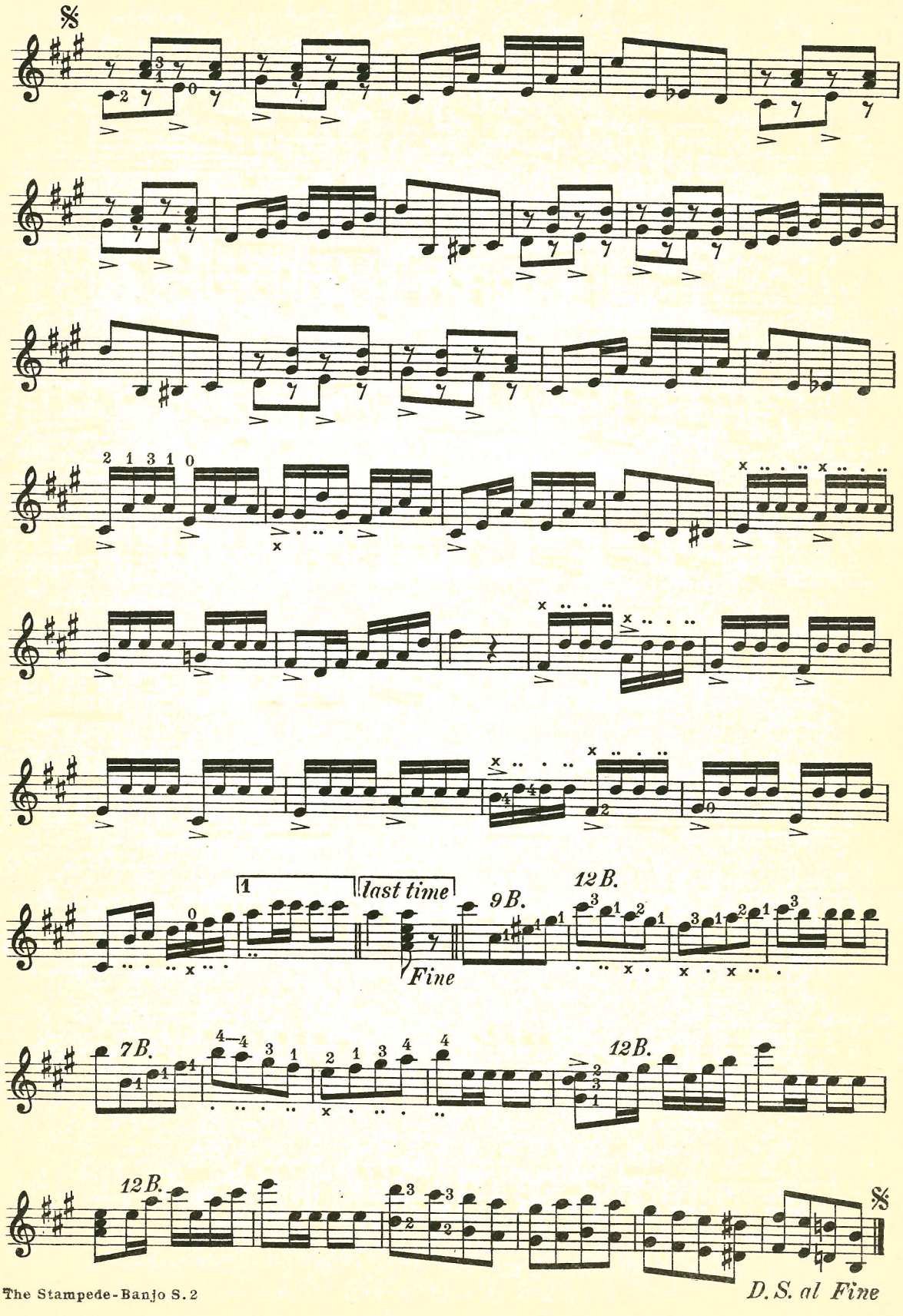
BANJO SOLO



The Stampede

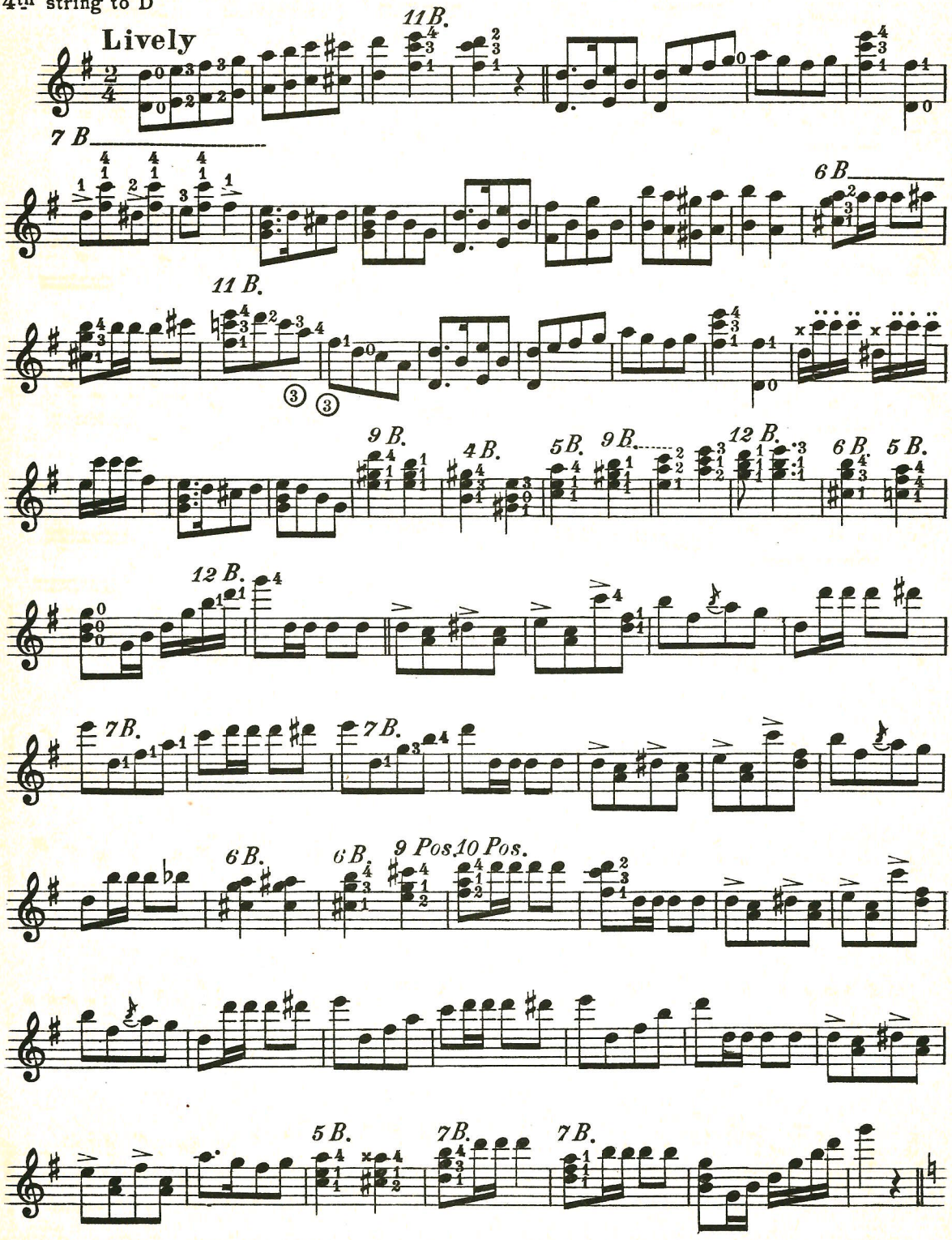
Banjo Solo

C Notation

4th string to D

GALOP

FRED J. BACON



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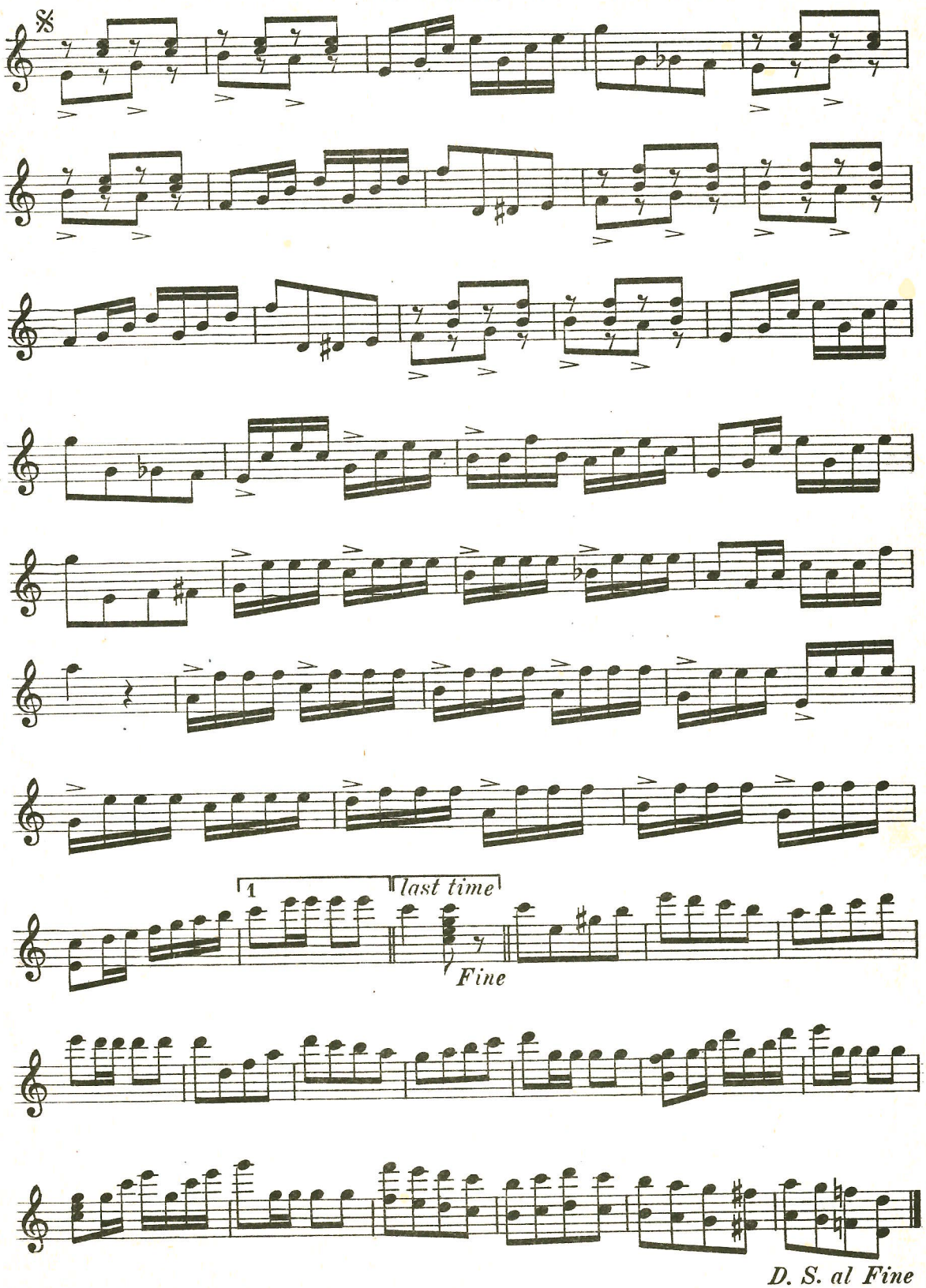
BANJO SOLO

(C Notation)



BENEFIT CONCERT

Given By

The Serenaders' Orchestra and Banjo Club

Assisted By

WILLIAM FODEN	**Guitar**
FRED BACON	**Banjo**
JULIA GREINER	**Mandolin**

Moose Hall 245 West 56th St., New York

Friday Evening October 29, 1915

Program

1. (a) Second Connecticut Regiment March ..... Reeves
   (b) Italian Suite—Nos. 2, 3 and 4 ..... Gruenwald
   The Serenaders' Orchestra.
2. (a) Sextette from Lucia di Lammermoor ..... Donizetti-Foden
   (b) Grand Waltz, The Wizard..Foden
   William Foden.
3. Dance of The Damsel-Flies..Berthoud
   The Serenaders' Orchestra.
4. (a) Bandurria (unaccompanied).. ..... Stauffer
   (b) Marymine (unaccompanied).. ..... Berthoud
   Julia Greiner.
5. (a) The Periscope March .....Allen
   (b) Operatic Rag .....Lenzberg
   The Serenaders' Banjo Club. .....
6. Fantasia ..... Valentine Abt
   The Serenaders' Orchestra
7. (a) Commandery March .....Bacon
   (b) University Grand Waltz ....Glynn
   Fred Bacon.
8. (a) Chapel in the Mountains....Wilson
   (b) Sunny South .....Lampe
   The Serenaders' Orchestra.

"The Serenaders" are devotees of the mandolin, banjo and guitar—players and non-players, beginners and advanced performers—banded together for the cultivation of the music of their chosen instrument. At the fortnightly meetings or serenades, informal concerts are held, to which you and your friends are cordially invited. New members join through introduction or invitation. For dates of serenades, etc., why just ask any Serenader, or write the secretary, F. Landry Berthoud, 664 West 179th Street, New York City.

Mr. and Mrs. Arthur P. Squires of Hartford, Conn., recently called on "The Bacons." Mr. Squires is a pupil of Fred C. Meyer of Philadelphia, and is one of our very fine mandolinists.

James C. Bowers, banjoist, of Hartford, Conn., spent the week end with Mr. and Mrs. Bacon. "Jim" says he is going to "come back" again on his banjo. We think he will, for at one time he was as fine a player as one would want to listen to.

Cowboy Banjoists Making Good.

Frank and Paul Webb of Protection, Kansas, have invented a new lighting system and are meeting with fine success. "The Bacons" had the pleasure of spending a few very pleasant days at their ranch a few years ago. They still have a warm spot in their hearts for the banjo.

VALENTINE ABT BENEFIT.

The New York Serenaders are to give a benefit concert to Valentine Abt, the celebrated mandolinist, on Friday evening, Oct. 29. A fine program is promised. The soloists are William Foden, guitarist; Miss Julia Greiner, mandoliniste; Frederick Bacon, banjoist. Ensemble numbers by the Serenaders' orchestra and Banjo club.

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Special Offer

We will send you "The Banjoist" and "The Crescendo" for one year for $1.50

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New London, Conn.

"AND THE BANJOS WENT ON PLAYING."

The colored church in Niggertown was visited by fire,
Which Parson Jason bitterly lamented;
He got a hall on Gin Street for himself, his flock and choir,
And went to bed that evening half-contented.
A Banjo Club across the way played "Nigger-Fits" all night,
Which kept the Parson grumbly things a-saying;
He rose and from his window shouted "Stop!" with all his might.
—And the banjos—went on—playing.

It chanced that this same Banjo Club had hired the Gin Street hall,
Its date, alas, conflicting with the preacher's;
The clerk who erred had danced all night at some "Gin-Rickey" ball,
Demoralizing all his mental features.
The preacher and the Banjo Club each claimed they owned the floor;
The banjos "plunked"—the preacher started praying;
"Amen!" and "Hallelujah!" came responses by the score,
—And the banjos—went on—playing.

The parson started preaching to the tune of "Yankee Doodle,"
But he had to try and drown it with a hymn;
And soon the whole kaboodle nearly drove him off his noodle,
When the Club played "Boil Dat Cabbage" with a vim.
"Dat Banjo Club am atheists!" yelled Jason through the noise.
He saw his flock's attention plainly straying.
"Oh, Lawd, come down to dis yere town and frusticate dem boys!"
—And the banjos—went on—playing.

The Club then gave a "Buck-and-Wing," a rollicking old tune,
Which set the congregation's feet a-tapping;
The preacher smiled, for he was young, and not yet quite immune,
While several coons began the "hoedown-clapping."
The parson called for order, tho he knew he stood no chance,
And not a single coon was seen obeying;
The "Buck-and-Wing" had got 'em all, and they just longed to dance.
—And the banjos—went on—playing.

The "Buck-and-Wing" increased in zest, and drove those niggers wild;
The parson couldn't hold them worth a cent;
They all began a-jigging, every woman, man and child.
Then the parson, with his coat off, at it went!
The players laughed like demons at this unexpected rout—
A parson dancing jigs instead of praying—
And every mother's son sent up a wild, triumphant shout.
—And the banjos—went on—playing.

—F. L. KEATES.

THE FODEN SPECIAL GUITARS.

When you are contemplating the purchase of a Guitar, it is well to remember that a good tonal quality is the first requisite, and no matter how nicely the outward appearance may be, or how loudly it may sound, if it lacks the above essential quality then there is little to recommend it. Guitar, or Mandolin, or Violin, with a good tone quality, will carry further with less effort, and certainly with much more satisfaction and pleasure, than one that is without this most important detail. The Foden Special Guitars, made by The C. F. Martin Co., whose splendid instruments have been before the public for the past 82 years, and which have always held first place, as attested by the greatest guitarists of this country, are designed **particularly** for **tone,** and for **players** who are **particular.**

Read the following letter received from a purchaser of a Foden Special Style D, grand concert size:

Mr. William Foden:

Dear Sir: I am very much pleased with my guitar and enjoy it more and more each day. I thank you for your kindness, and will say a good word for the Foden Special whenever I can.

E. R. Welleford, Princeton, Ky.

Catalogue of Guitars, Guitar Solos and Mandolin Club Music Mailed Free.

GUITAR SOLO

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In A. or C. NOTATION

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Home Sweet Home, with variations.
Massa's in the Cold Ground, with variations.
Old Folks at Home (Swanee River), with variations.

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Solo Mandolin	$ .30
Mandolin and Guitar	.40
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T. M. and M. C. (both notations)	.20

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Are you successful? Are your students successful? If not, perhaps you are dallying with the "noiseless" methods, or the freak methods of inexperienced publishers.

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Three books. **$1.00 the book.** Makes the best Tenor Mandolin Method ever published.

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Two separate Methods—one in A notation, the other in C. **$1.00 the book.** All notation squabbles are settled in these books. Both the A and C cliques are enthusiastic. The great and only Fred Bacon will tell you they are the best in the world.

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WM. C. STAHL 211 GRAND AVE. MILWAUKEE, WIS.

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C. Notation Finger Playing.

In Four Books, 25 cents each.

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Knipfer's Plectrum Playing for Banjo, C Notation. Book 1, five solos for Plectrum Banjo.

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Field Ensign March.
Theamona (Spanish Dance).
American Beauty Waltz.
On the Campus March.
The Tantalizer (Rag March).
Patrician Belle Waltz.
The Spooks' Frolic.

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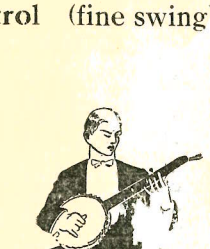
Yankee Tango (full of life) **Belgian Patrol** (fine swing)

Dance Of The Banjos (a lively one)

Each 15c net, or 3 for 40c net. Piano Acc. 15c net. It is perfectly safe to send silver, well wrapped.



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Commandery March	.30
Alice, Where Art Thou?	.30
Familiar Scotch Airs	.30
Medley of National Airs	.30
Sweethearts (Romance)	.30
Selections from famous overtures, (Carmen, Poet and Peasant, and William Tell)	.40
Selections from Il Trovatore	.40
"Keep Smiling" Rag	.30
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Sleep, Little One, Sleep	.30
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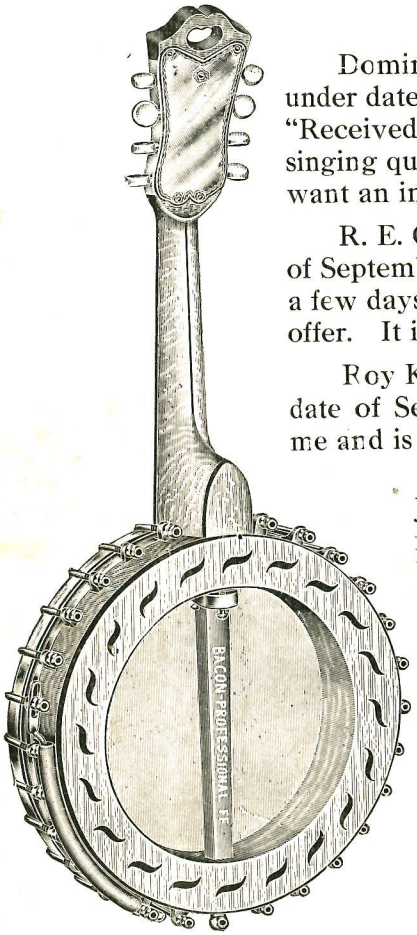

Dominick Panto, a real Mandolin virtuoso writes under date of September 27th, 1915, from Brooklyn, N. Y. "Received the No. 2 Mandolin-Banjo, Big tone, beautiful singing quality. All my musician friends like it and will want an instrument just like it very soon."

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Dear Mr. Bacon:—

The Special Grand Concert Banjo came to hand and after thoroughly testing it I find my anticipations not only realized, but surpassed. Its true qualities, together with its accuracy and ease of fingering I have never seen equaled in any other instrument.

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With regards and best wishes, also thanking you for your kindness I remain,

Sincerely yours, (Signed) FLOYD FEATHERSTON.

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